

THE ARCHÆOLOGICAL

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No. 2846.

SATURDAY, MAY 13, 1882.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

BRITISH MUSEUM.—SWINEY GEOLOGICAL LECTURESHIP.—To be held for a Term of Five Years by a Doctor of Medicine of the University of Edinburgh.—Application to be made to the PRINCIPAL LIBRARIAN, British Museum, London, W.C.

ROYAL GEOGRAPHICAL SOCIETY.—The ANNIVERSARY MEETING will be held (by permission of the Chancellor and Senate) in the Hall of the University of London, Burlington Gardens, on MONDAY, May 22, at half-past 2 P.M.

The Right Hon. LORD ABERDARE, President, in the Chair. The Dinner will take place at Willis's Rooms, King-street, St. James's, at 7 P.M. on the same day.

The Right Hon. LORD ABERDARE, President, in the Chair. Dinner Charge, 21s., payable at the door, or Tickets may be had, and places taken, at 1, Savile-row, Burlington-gardens, up to noon on Saturday, May 20.

The Friends of Fellows are admissible to the Dinner.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—The TWELFTH MEETING of the Session will be held on WEDNESDAY NEXT, May 17th, at 32, Sackville-street, Piccadilly, W. Chair to be taken at 8 P.M. Antiquities will be exhibited, and the following Papers read:—

1. 'The Camden Road of Arms,' by J. Greenstreet, Esq.
2. 'Ancient Remains found on the Site of the New Stock Exchange,' by E. F. Loftus Brock, F.S.A.

W. DE GRAY BIRCH, F.S.A. F.R.S. } Honorary
E. F. LOFTUS BROCK, F.S.A. } Secretaries.

LINNÆAN SOCIETY, Burlington House, Piccadilly.—The ANNIVERSARY MEETING of the Society will be held at the Society's Apartments on WEDNESDAY, May 24th, at Three o'clock precisely, for the Election of a Council and Officers for the ensuing Year.

D. DAYDON JACKSON, Secretary.

ROYAL INSTITUTION OF GREAT BRITAIN, Albemarle-street, Piccadilly, W.

TUESDAY NEXT, May 16, Three P.M.—Professor ARTHUR GANER, M.D. F.R.S.—First of Four Lectures 'On Digestion.'—Half-a-Guinea the Course.

SATURDAY, May 20, Three P.M.—DAVID MARSON, Esq., LL.D. F.R.S.E., Professor of Rhetoric and English Literature, University of Edinburgh.—First of Four Lectures 'On Poetry and its Literary Forms.'—Half-a-Guinea.

FRIDAY, May 19, Eight P.M.—Sir FREDERICK BRAMWELL, F.R.S., On the Making and Working of a Channel Tunnel, Nine P.M.

ROYAL HISTORICAL SOCIETY, THURSDAY, May 18, at Eight P.M.—The following Papers will be read:—On the Iberian and Belgian Influence in Britain, by Hyde Clarke, Esq., D.C.L. F.R.Hist. Soc.; 'Ancient Britain,' by the Rev. G. Edwards, F.R.Hist. Soc.; F. EDWARD DOVE, Sec. R. Hist. Soc., 22, Albemarle-street, W.

VICTORIA (PHILOSOPHICAL) INSTITUTE.—NEXT MEETING, MONDAY, May 15, at Eight o'clock.—Paper by Professor LIONEL S. BEALE, M.D. F.R.S.

F. PETRIE, Capt. Hon. Sec. House of the Institute, 7, Adelphi-terrace, Charing Cross, S.W.

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SPELLING REFORM ASSOCIATION.—The THIRD ANNUAL MEETING will be held on the 23rd instant, at 8 P.M. in the Royal Adelaide Society's Rooms, 22, Albemarle-street, W. The Rev. Professor RAYCE in the Chair.—Tickets may be obtained at the Office, 8, John-street, Adelphi, W.C.

SUNDAY SOCIETY.—SEVENTH WEEKLY ANNUAL MEETING of Supporters, St. James's Hall, WEDNESDAY NEXT, May 17th. Admission free, without Ticket.

Vicount POWERSCOURT, K.P., will take the Chair at 8 o'clock.

Speakers:—Lord Dunraven—Lord Dorchester—Lord Thurlow—Thomas Burt, M.P.—Geo. Howard, M.P.—J. J. Jenkins, M.P.—James Hankin, M.P.—Rev. J. N. Hoar, M.A.—Rev. Wm. Rogers, M.A.—Rev. T. W. Freckleton—Dr. B. W. Richardson, F.R.S.—W. E. A. Axon, M.R.S.L.—James Beal—T. Chatfield Clarke, F.R.I.B.A.—Moncure D. Conway, M.A.—Hodgson Pratt. MARK H. JUDOR, Hon. Sec., 6, Park Place-villa, W.

LONDON LIBRARY, 12, St. James's-square.—The FORTY-FIRST ANNUAL GENERAL MEETING of the MEMBERS will be held in the Reading-Room on THURSDAY, May 25th, at 3 P.M. Sir HENRY BARKLEY, K.C.B., will take the Chair.

By order of the Committee, ROBERT HARRISON, Sec. and Librarian.

SHEPHERD BROS.' PICTURE GALLERY.—Mr. JOHN GILBERT'S Great Picture, CHARGE OF PRINCE RUPTER at NASEBY, with other Works by Academicians and leading British Artists.—57, King-street, St. James's; and at Nottingham.

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The ANNIVERSARY DINNER will take place in Willis's Rooms THIS DAY (SATURDAY), May 13th, at Six o'clock.

PROFESSOR HUXLEY, F.R.S., in the Chair.

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AUTUMN EXHIBITION OF PICTURES IN OIL AND WATER COLOURS, 1882.

NOTICE to EXHIBITORS.—The above Exhibition will OPEN in the WALKER ART-GALLERY on MONDAY, September 4th. The dates for receiving Pictures are from the 1st to the 12th August, both inclusive.

Forms, Cards of Particulars, and all information may be obtained on application to Mr. CHARLES DYALL, Curator, Walker Art-Gallery, Liverpool, to whom all Works of Art intended for Exhibition should be addressed.

London Agent, Mr. James Bourlet, 17, Nassau-street, Middlesex Hospital.

JOSEPH RAYNER, Town Clerk, Honorary Secretary.

SOUTH-PLACE CHAPEL, Finsbury.—Mr. MONCURE D. CONWAY, M.A., will deliver a Discourse on SUNDAY MORNING, the 14th inst., at 11.15. Subject, RALPH WALDO EMERSON.

LECTURERS.—NEWPORT LITERARY SOCIETY, Newport-by-Dun-dee.—First-class LECTURERS invited to send Prospectuses and Terms for LECTURES on TUESDAY Evenings in October and November to SECRETARY.

BOROUGH OF STOCKPORT.—APPOINTMENT of LIBRARIAN.—The Library Committee invite Applications for the post of LIBRARIAN to the Free Public Library. Candidates should have some knowledge of Library work.

Applications, stating salary required, age, qualifications, and present and previous occupation of Candidates, accompanied by testimonials, must be addressed 'The Chairman of the Library Committee, Court House, Stockport. Application for Post of Librarian,' before TUESDAY, the 23rd May, 1882. (By order) WALTER HYDE, Town Clerk, St. Peter's-gate Bridge, Stockport, May 11th, 1882.

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CONTENTS.

	PAGE
LECKY'S HISTORY OF THE EIGHTEENTH CENTURY	595
TAYLER'S EXPERIENCES IN INDIA	597
ANCIENT MANUSCRIPTS IN THE BRITISH MUSEUM	598
THE MEMOIRS OF THE MARQUIS DE SOURCHES	599
NOVELS OF THE WEEK	600
LIBRARY TABLE—LIST OF NEW BOOKS	601
NOTES FROM OXFORD; "WADONO"; WHAT MR. EMERSON OWED TO BEDFORDSHIRE	602
LITERARY GOSSIP	603
SCIENCE—MR. DARWIN; GEOGRAPHICAL NOTES; MR. T. DUNMAN; ASTRONOMICAL NOTES; SOCIETIES; MEETINGS; GOSSIP	604-607
FINE ARTS—THE ROYAL ACADEMY; THE SOCIETY OF PAINTERS IN WATER COLOURS; GUSTAVE COURBET; THE MINSTER HOUSE, BRISTOL; EGYPTIAN EXPLORATION; SALES; GOSSIP	607-611
MUSIC—WEEK; GOSSIP	611-614
DRAMA—GOSSIP	614
MISCELLANEA	614

LITERATURE

A History of England in the Eighteenth Century. By W. E. H. Lecky. Vols. III. and IV. (Longmans & Co.)

THE second instalment of Mr. Lecky's historical work justifies the praise which we awarded to the first. In some respects Mr. Lecky has improved. He writes with a more sustained picturesqueness when his subject admits of it, and he drops the didactic style in which he delights. The long episodes which often marred his earlier volumes are not so frequent in the present ones, and the peculiarities of diction to which we took exception are neither so frequent nor so objectionable. The cases in which he offends are apparently not slips, but are due to his determination to write in a particular way. A critic is forced to lament rather than condemn such cases, because when an historian of note chooses his own path he may consider himself entitled, like a Roman emperor, to be a law unto himself. Still it would be well if in a future edition Mr. Lecky were not to persist in using such forms of expression as "more impossible" and "very imminent." Other examples of errors in language or detail may be given after we have set forth, as we now do with pleasure, the substantial merits of this addition to our historical literature.

The first twenty years of the reign of George III. constitute the period treated in these two volumes. It may be useful to state, for the information of persons unacquainted with Mr. Lecky's manner and purpose, that he does not profess to write history in strict chronological form, and that he prefers to deal with certain periods or a particular series of events with a view, not to drawing what older writers would have styled a moral, but, as he might phrase it, to establishing a law or enforce a precept. The first chapter supplies a striking example of his method. Before recounting the circumstances in which George III. ascended the throne or detailing the events of his reign, he delineates the monarch himself. Such a sketch of the king as Mr. Lecky supplies would have been thought out of place by another writer till after the reader had the material before him for judging of its accuracy and fairness. But Mr. Lecky presupposes on the part of the reader such an

acquaintance with the subject of his work as Hegel did when he wrote his 'Philosophy of History.' The system has this drawback, that, after reading the sketch of George III. and the subsequent narrative of his proceedings, the reader is disinclined to accept the sketch as complete and in perfect accordance with the facts. The advice of Lord Mansfield to Sir Basil Keith when he was appointed Governor of Jamaica, and had to act as the head of the law as well as the supreme ruler of the island, is a lasting example of the soundness of that great lawyer's judgment. To pronounce an opinion without giving one's reasons is not only simpler than to add one's reasons, but it has the advantage of being much more acceptable to the ignorant. We prefer Mr. Lecky's sketch of George III. to his detailed account of the king's doings. Unfortunately the sketch is too long for quotation in full, but the following passages are fair samples:—

"Simple, regular, and abstemious in all his tastes and habits, deeply religious without affectation or enthusiasm, a good son, a faithful husband, a kind master, and (except when he met with gross ingratitude) an affectionate father, he exhibited through his reign, and in a rare perfection, that type of decorous and domestic virtue which the English middle classes most highly prize.....He never sought for popularity; but he had many of the kingly graces and many of the national tastes that are most fitted to obtain it. He went through public ceremonies with much dignity, and although his manner in private was hurried and confused, it was kind and homely, and not without a certain unaffected grace. Unlike his two predecessors, he was emphatically a gentleman, and he possessed to a rare degree the royal art of enhancing small favours by a gracious manner and a few well-chosen words. His country tastes, his love of field sports, his keen interest in the great public schools, endeared him to large classes of his subjects; and though he was neither brilliant nor witty, several of his terse and happy sayings are still remembered. He was also a very brave man. It is not surprising that a sovereign of whom all this may be truly said should have obtained much respect and admiration; and it must be added that, in his hatred of innovation and in his vehement anti-American, anti-Catholic, and anti-Gallican feelings, he represented the sentiments of large sections—perhaps of the majority—of his people. The party which he drew from its depression has naturally revered his memory, and old age, and blindness, and deafness, and deprivation of reason, and the base ingratitude of two sons, have cast a deep pathos over his closing years."

Mr. Lecky goes on to point out how George III., despite the personal qualities which are magnified in the foregoing sentences, inflicted "more profound and enduring injuries upon his country than any other modern English king." The condemnation passed is in accord with the verdict of Junius: "Nature intended George III. only for a good-natured fool. A systematical education, with long practice, has made him a consummate hypocrite."

The estimates of notable personages are the best parts of these volumes, and a fine gallery of historical portraits has been formed by Mr. Lecky. The greatest care has been taken with the portrait of Burke, and the result is most satisfactory. Mr. Lecky justly remarks that, while all other great English statesmen seem to belong to the past, Burke still influences political thinkers and writers, and his opinions on the nature

and working of the British Constitution have impressed both parties in the State. He thinks that, while the time may come when Burke's writings will not be read, "the time will never come when men will not grow the wiser by reading them." It is commonly supposed that Burke conspicuously failed in the House of Commons as a practical debater; his speeches, as Grattan truly said, "were far better suited to a patient reader than an impatient hearer." The following is an excellent summary of Burke's career and position in the House of Commons:—

"Gerard Hamilton once said that while everywhere else Burke seemed the first man, in the House of Commons he appeared only the second. At the same time there is ample evidence that with all his defects he was from the first a great power in the House, and that in the early part of his career, and almost always on occasions of great importance, his eloquence had a wonderful power upon his hearers. Pitt passed into the House of Lords almost immediately after Burke had entered the Commons. Fox was then a boy. Sheridan had not yet become a member; and his fellow-countryman Barré, though a rhetorician of great if somewhat coarse power, was completely eclipsed by the splendour and variety of the talents of Burke. Charles Townshend alone, who shone for a few years with a meteoric brilliancy in English politics, was regarded as his worthy rival. Johnson wrote to Langton with great delight that Burke by his first speeches in the House had 'gained more reputation than perhaps any man at his first appearance ever gained before.' 'An Irishman, Mr. Burke, is sprung up,' wrote the American General Lee, who was then watching London politics with great care, 'who has astonished everybody with the power of his eloquence and his comprehensive knowledge in all our exterior and internal politics and commercial interests. He wants nothing but that sort of dignity annexed to rank and property in England to make him the most considerable man in the Lower House.' Grattan, who on a question of oratory was one of the most competent of judges, wrote in 1769, 'Burke is unquestionably the first orator among the Commons of England, boundless in knowledge, instantaneous in his apprehensions, and abundant in his language. He speaks with profound attention and acknowledged superiority, notwithstanding the want of energy, the want of grace, and the want of elegance in his manner.' Horace Walpole, who hated Burke, acknowledged that he was 'versed in every branch of eloquence,' that he possessed 'the quickest conception, amazing facility of elocution, great strength of argumentation, all the power of imagination and memory,' that even his unpremeditated speeches displayed 'a choice and variety of language, a profusion of metaphors, and a correctness of diction that was surprising,' and that in public though not in private life his wit was of the highest order, 'luminous, striking, and abundant.' He complained, however, with good reason that he 'often lost himself in a torrent of images and copiousness,' that 'he dealt abundantly too much in establishing general propositions,' that he had 'no address or insinuation,' that his speeches often showed a great want of sobriety and judgment, and 'the still greater want of art to touch the passions.'"

Mr. Lecky notes that Burke was guilty of violations of taste. We regret to have to bring the same charge against Mr. Lecky. It is well known that a mystery attaches to Burke's early life, and that all the attempts to remove the mystery and explain his sudden rise from comparative poverty to opulence have been unsuccessful. The readers of Mr. Dilke's 'Papers of a

Critic' will remember how shrewdly that keen investigator pointed out the parts of Burke's career which required explanation. In a foot-note Mr. Lecky takes notice of Mr. Dilke's endeavour. After stating that it was natural, in an age of unsparing calumny, that a high-minded and very sensitive public man should have tried to withdraw his private concerns and domestic relations from the public gaze, Mr. Lecky adds, "It was equally natural that a critic of the stamp of Mr. Dilke should regard such a reticence as profoundly suspicious, and should make it the endless theme of dishonourable insinuations." We gather from several references to the work that Mr. Lecky has perused the 'Papers of a Critic.' If he did not rise from their perusal with the conviction that Mr. Dilke was a conscientious and single-minded seeker after truth, and that his uniform desire as a critic was to discover the actual facts and give full effect to them when found, then he differs from every other reader of the work. We might confidently call upon all these readers to determine the propriety of the sneer implied in the phrase "a critic of the stamp of Mr. Dilke." Recrimination never serves to establish the truth, and we shall not resort to it now, because we are anxious to give Mr. Lecky full credit for being perfectly sincere if somewhat reckless in statement. Yet he has laid himself open to retort. The first part of the foot-note to which we refer (it is at p. 184 of the third volume) sets forth that Mr. (now Sir Joseph) Napier had investigated with great care the circumstances relating to Burke's Beaconsfield estate and the property at Clogher, which was also in the Burke family, and that the result was communicated to the Dublin Young Men's Christian Association in the form of a lecture. "This lecture," Mr. Lecky says, "also contains several particulars about Burke's private life which will not be found elsewhere, and a very complete answer to some obscure slanders on the subject which had been exhumed and elaborated by the late Mr. Dilke, and which have since been printed."

Now whether Sir Joseph Napier delivered a lecture on Burke in 1867 we know not, but we do know that he delivered one on Burke in 1862, dealing with the same topics as those mentioned by Mr. Lecky; and this lecture was criticized by Mr. Dilke. Mr. Dilke's criticisms are reprinted in 'Papers of a Critic,' and we are not aware that they have been refuted. Unless, then, Mr. Lecky refer to a second lecture by Sir Joseph Napier, he ought not to have led his readers to imagine that the "answer" by Sir Joseph had remained unanswered. The topic is unpleasant, and we gladly pass from it with the obvious remark that Burke's admirers ought not to be over-sensitive about his pecuniary affairs, as the wisdom and value of his writings will remain even if it be substantiated that he made money by speculation.

The acts and writings of two persons to whom Mr. Dilke paid special attention, Wilkes and Junius, are carefully considered and estimated by Mr. Lecky. He states that Wilkes was the son of "a rich trader." The father was, in fact, a distiller in London, and Mr. Lecky errs in afterwards calling him "a Buckinghamshire distiller." His comments

on Wilkes are correct in the main. He blunders, however, as so many writers have done before him, when he treats the 'Essay on Woman,' of which Wilkes was not proved to have been the author, though fined and imprisoned on the allegation that he had written and published it. Mr. Lecky quotes the two lines with which, he says, this parody upon Pope's 'Essay on Man' opened. They are spurious. The opening words in Mr. Lecky's version are "Arise, my Sandwich"; the words in the true version are "Awake, my Fanny." We cannot continue the quotation, because the subject is of an unsavoury kind; yet we can assure Mr. Lecky that the principal part of the actual parody is in existence, and that the manuscript copy which he says is amongst the Wilkes papers in the British Museum is a fabrication. Spurious copies of the 'Essay' are extant, but those who are acquainted with the true version, amongst whom Mr. Lecky cannot, apparently, be numbered, are not likely to be imposed upon. In no case, however, does the genuineness of the version matter anything in so far as a judgment upon the proceedings against Wilkes is concerned. Even if he had been the author of the 'Essay,' his treatment would have been grossly illegal.

It is surprising that Mr. Lecky has shown so little acumen in dealing with Junius. He is the second recent writer of note who seems to have accepted the pretensions of Francis and the arguments of his admirers. Ninety-nine pages before Mr. Lecky discusses the letters of Junius he makes a remark in a foot-note of which it is hard to see the reason or the relevance. It is to the effect that, "it is remarkable that the Drury Lane riots were instigated, and in part defended, by anonymous writings of Philip Francis—his first known compositions in print." We submit that Philip Francis might have instigated and defended the riots at Drury Lane in 1763 without having begun to write under the signature "Junius" in 1769. Besides, as Mr. Lecky states, Junius "asserted that nearly everything that had attracted attention for more than two years before the appearance of the first letters under that name was from his pen." The connexion between this "assertion" and the possible fact that Philip Francis wrote about the Drury Lane riots six years previously is not obvious in its bearing upon the Junius controversy. That Mr. Trevelyan, the other writer to whom we have referred, should blindly accept the Franciscan theory is as natural as that he should imitate the style of his illustrious uncle, in whom that theory has had its most vehement, though not its most judicious, defender. But we expected that Mr. Lecky would treat the matter without partiality or excusable predilection. He displays great calmness in examining many other disputed points, and his readers might reasonably have looked for a like dispassionate treatment of this one. Indeed, we think ourselves amply justified in declaring that the time has arrived for doubting the candour or questioning the competence of historical investigators who, in the teeth of the evidence adverse to Francis, even incline to the belief that he was the author of the letters of Junius. Till the appearance of Parkes and Merivale's

'Life of Francis'—a book which at p. 248 of Mr. Lecky's third volume is inaccurately styled the 'History of Francis'—it might plausibly be maintained that Francis might have been Junius; but the work which was designed to prove the case in favour of Francis suffices to convince all unprejudiced readers that the claim, which he never actually advanced, but which others have made on his behalf, is baseless.

If it were necessary to supply an illustration of the mischief caused by concluding that Francis was the author of the letters signed Junius, it would suffice to turn to those pages in Mr. Lecky's work in which he discusses anonymous journalism and explains the rise of the newspaper press. Assuming, as he does in disregard of evidence to the contrary, that "no material or intellectual objection to the theory of his authorship can be sustained," he admits that, the moral objections being many and serious, the upholders of this theory must admit that Francis, if Junius, cannot have been an honourable man. Certainly, if Francis were Junius, Francis was a greater scoundrel than any other writer who has ranked as an English classic. Mr. Lecky contends that it is not improbable that Francis, if he did write the letters signed Junius, would have vilified his benefactors and acquired a lucrative post in which he was as infamous and contented as any one whom he denounced. It is scarcely fair, however, to start from the untenable position that Francis was the author of the letters signed Junius and maintain that "anonymous writing is that in which it is most difficult to maintain a high standard of honour; for it is that in which dishonourable acts may be committed with the greatest impunity." An honourable man will demean himself as such whether he write anonymously or whether he append his name to his articles. No members of society have greater opportunities of poisoning their fellows than authorized physicians, and no men, it may confidently be asserted, have a greater desire to prolong human life. Let Mr. Lecky ask himself the question whether if he wrote anonymously he would be less conscientious and just than when he puts his name to his writings. It is unnecessary to anticipate the inevitable answer, and it is equally unnecessary to contend that he is no exception. Even if it were otherwise, the case of Junius affords no ground for any disparagement of anonymous writing. His anonymity was absolute; that of other writers for the press is relative. Though the particular writer in a journal may be unknown, the secret as to the editorship is an open one, and the editor is responsible for the articles of contributors who are well known to him, though they may be enigmas to the public. Had Mr. Lecky cleared his mind of Francis in considering the Junius problem, he would have written with greater fairness and acceptance with regard to the rise and influence of the newspaper press in England.

The chapter in which the American War is considered and narrated is the best in this instalment of Mr. Lecky's history. He has brought an unbiassed mind to the consideration of the matters at issue, and he has supplied conclusive answers to many questions which other writers have either omitted altogether or have treated without

discernment. The narrative of the struggle for independence is written with so much force and effect as to make the reader regret that Mr. Lecky's whole work is not cast in the same mould. His comments on the American people are very acute and just. The following sentence is but one out of many which might be quoted in proof of this:—

"Although no people have indulged more largely than the Americans in violent, reckless, and unscrupulous language, no people have at every period of their history been more signally free from the thirst for blood, which in moments of great political excitement has been often shown both in England and France."

The following sketch of the New Englanders in the colonial days may not give satisfaction in Massachusetts, but it is one which nobody but a careful student of their idiosyncrasies could have penned:—

"The truth is that, although the circumstances of the New Englanders had developed to a very high degree many of the qualities that are essential to a soldier, they have been very unfavourable to others. To obey, to act together, to sacrifice private judgment to any authority, to acknowledge any superior, was wholly alien to their temperament, and they had nothing of that passionate and all-absorbing enthusiasm which transforms the character, and raises men to an heroic height of patriotic self-devotion. Such a spirit is never evoked by mere money disputes. The question whether the Supreme Legislature of the empire had or had not the right of obliging the colonies to contribute something to the support of the imperial army was well fitted to produce constitutional agitation, eloquence, riots, and even organized armed resistance; but it was not one of those questions which touch the deeper springs of human feeling or action. Any nation might be proud of the shrewd, brave, prosperous, and highly intelligent yeomen who flocked to the American camp; but they were very different men from those who defended the walls of Leyden, or immortalized the field of Bannockburn. Few of the great pages of history are less marked by the stamp of heroism than the American Revolution; and perhaps the most formidable of the difficulties which Washington had to encounter were in his own camp."

Mr. Lecky has done full justice to the most conspicuous figure in the early history of the United States. He has not ventured to mention a side of Washington's character of which much is known by tradition, but upon which all his countrymen are afraid to touch. It is no real disparagement to that great and rather stern man that he had as amorous a temperament as that which marked or marred Jefferson, Clay, and Webster. Judging him, however, from the facts which it is considered fitting by his countrymen to make public, Mr. Lecky has done him full justice in the following admirable sketch:—

"In civil as in military life, Washington was pre-eminent among his contemporaries for the clearness and soundness of his judgment, for his perfect moderation and self-control, for the quiet dignity and indomitable firmness with which he pursued every path which he had deliberately chosen. Of all the great men in history he was the most invariably judicious, and there is scarcely a rash word or action or judgment recorded of him. Those who knew him well, noticed that he had keen sensibilities and strong passions; but his power of self-command never failed him, and no act of his public life can be traced to personal caprice, ambition, or resentment. In the despondency of long-continued failure, in the elation of sudden success, at times

when his soldiers were deserting by hundreds and when malignant plots were formed against his reputation, amid the constant quarrels, rivalries, and jealousies of his subordinates, in the dark hour of national ingratitude, and in the midst of the most universal and intoxicating flattery, he was always the same calm, wise, just, and single-minded man, pursuing the course which he believed to be right, without fear or favour or fanaticism; equally free from the passions that spring from interest, and from the passions that spring from imagination. He never acted on the impulse of an absorbing or uncalculating enthusiasm, and he valued very highly fortune, position, and reputation; but at the command of duty he was ready to risk and sacrifice them all. He was in the highest sense of the words a gentleman and a man of honour, and he carried into public life the severest standard of private morals. It was at first the constant dread of large sections of the American people, that if the old Government were overthrown, they would fall into the hands of military adventurers, and undergo the yoke of military despotism. It was mainly the transparent integrity of the character of Washington that dispelled the fear. It was always known by his friends, and it was soon acknowledged by the whole nation and by the English themselves, that in Washington America had found a leader who could be induced by no earthly motive to tell a falsehood, or to break an engagement, or to commit any dishonourable act. Men of his moral type are happily not rare, and we have all met them in our experience; but there is scarcely another instance in history of such a man having reached and maintained the highest position in the convulsions of civil war and of a great popular agitation."

In dealing with the complicated condition of British politics which was the result of the thirteen American colonies becoming the independent United States of North America, Mr. Lecky displays great tact. Seldom, indeed, have the arguments for and against the coalition between North and Fox been more clearly stated, and never has the final victory of Pitt been exhibited in a better manner. Mr. Lecky's delineation of the complex character of Shelburne is masterly, but his comments on the far simpler character of Fox are lacking in effect. More than once he is grievously unjust to Fox. For instance, he says that "Fox never appears to have wholly emerged from the many difficulties in which his gambling tastes had involved him." As a matter of fact these difficulties were at an end in 1793. From that year, till his death in 1806, he never made a bet, never engaged in a game of chance, and never had a debt. Mr. Lecky says, with apparent approval, that one of Fox's friends "summed up his whole career in a few significant sentences: 'He had three passions—women, play, and politics. Yet he never formed a creditable connexion with a woman; he squandered all his means at the gaming table; and, except for eleven months, he was invariably in Opposition.'" This unnamed friend ought to have known that, in marrying Mrs. Armitstead in 1795, Fox formed quite as creditable a connexion with a woman as Thurlow, the Lord Chancellor, who had a large family without marrying at all; that his squandering his means was not a worse offence than the debts incurred by Pitt without the excuse of gaming; and that if he was eleven months only in office, the misfortune was the country's and the fault was the king's. We gladly add that Mr. Lecky does full justice to Fox as a debater, giving him a place among the first,

if not the first place among those of his time.

We must pass by the long and interesting chapter relating to Ireland, in which Mr. Lecky displays a thorough acquaintance with his subject. Indeed, his work, being several histories rolled into one, is too comprehensive to be treated in the narrow compass of one review. It is all readable, yet it would be read more widely if it were more condensed. Like Mr. Freeman, Mr. Lecky exhausts his readers as well as his subject, and he has not displayed that merit which places Gibbon in the first rank of English historians, of co-ordinating his material and subordinating the several parts of his subject.

We cannot part from his work for the present without noting several slips in it which he would do well to correct. To say, as he does at p. 18 of the third volume, that the Pretender, "according to common report," was sunk in habitual drunkenness is to show that he has not read Baron von Reumont's 'Life of the Countess of Albany,' the Pretender's wife, in which it is conclusively shown that the Pretender ruined his pretensions and compelled his wife to leave him by his intemperance, and, in vulgar phrase, literally drank himself to death. Mr. Lecky styles Florida "a poor and barren province"; no other state in North America is more fertile and more lavishly endowed with every natural attraction. At p. 141 of the third volume Windham is referred to, when Sir William Wyndham is meant; the difference in spelling is but slight, yet in fact there is a material difference between Wyndham the Jacobite and Windham the anti-Jacobin. Mr. Lecky refers to "the short missionary career of Brainerd," a preacher of the Gospel to the North American Indians, as leaving a deep impression on the religious annals of the eighteenth century, while overlooking the far more important labours of John Eliot, the "Apostle to the Indians," who prepared the way for what Brainerd did, and who laboured to convert and civilize them during forty years. Once he makes the mistake of adding a final *e* to Wedderburn, but he always adds it to Lord George Germain. At p. 207 of the fourth volume he says, speaking of the formation of the second Rockingham Administration, that "the system of having three Secretaries of State was now abolished, and replaced by the present system of two Secretaries of State, one for the Foreign and the other for the Home and Colonial Departments." It is scarcely necessary to remind Mr. Lecky that this is not the "present" system, yet it would be well if he removed the ambiguity caused by the sentence as it stands, and also averted the confusion which may arise in some minds when they read of the "present reign" at p. 275 of the same volume, when the reign of George III. is the one referred to.

Thirty-eight Years in India, from Juganath to the Himalaya Mountains. By William Tayler. Vol. I. (Allen & Co.)

MR. TAYLER remarks in his preface:—

"My life in India, instead of being monotonous and uninteresting, as the life of a Bengal civilian usually is, has been varied and eventful. I have visited almost every station in Orissa and Bengal, and have not only endured the depress-

ing heat of the plains, but have enjoyed the glorious scenery and exhilarating climate of Darjeeling, Simlah, and Nepal; have served in all departments of the State, including that of Postmaster-General, and have been more than once in danger of my life. In the Mutiny of 1857 I was the Commissioner of Patna.....I may perhaps add that I went out to India in 1829, as a lad, and returned, after thirty-eight years, as an extensive grandfather."

After such a statement the reader will expect much from the autobiography of a man whose rank in the service might be considered as a guarantee of his ability. In many respects, however, the book is disappointing. It consists of a gossiping narrative, put together without method or concentration, of the events of the author's life as an Indian civilian, together with purely personal matters relating to his friends, and the amusements, squabbles, and small talk of the various stations at which he served. Mr. Tayler's cardinal sin is that he cannot—or will not—distinguish between what is interesting to himself and what is likely to interest his readers. He seems to have set about his self-imposed task with the determination to omit no incident, however trivial, relating to himself or his friends. Monotonous his life certainly was not, for, what with his tendency to call in question the propriety of the orders of his superiors, his confidence in himself, and his pencil, which spared no one, and which when he was on the magisterial bench appears to have been more occupied with the portraits of the prisoners than with notes of the evidence, he seems to have had a surprising capacity for getting into hot water. The Mutiny may give life to the second volume; but if Mr. Tayler's career in India as far as he has written it can be described as specially eventful, the lives of ordinary Bengal civilians of his time must have been dull indeed.

Mr. Tayler entered the service in 1829 and left it in 1859, the remaining eight years of his residence in India having been spent in non-official work. His book, therefore, has a kind of antiquarian interest, conveying as it does, in its outspoken, artless way, a fair idea of the every-day lives of the race of Indian civilians that passed away with the old East India Company in 1858. The service of that company as Mr. Tayler knew it was widely different from the service of the Crown in India at the present day. The competition wallah, hard worked from the day he begins to read for the open competition until the day he takes his pension, will read many of these reminiscences with amusement and envy. Soon after his appointment Mr. Tayler had to present himself at an examination of which algebra formed a part. Being wholly ignorant of the subject, he frankly stated the fact on his paper, and filled up the remaining space with caricatures which so amused the examiners that they allowed him to pass, though the subject, we are told, was a test one. On his arrival in India he was no less fortunate, for during the early months of his service he appears to have been entirely occupied in making love and in enjoying the hospitality for which the country was then renowned.

"It is curious and will to some be interesting to contrast the expansive system of official superintendence in force during the time of

which I am writing and that which was afterwards instituted and now exists. If a junior civilian in the present day fails to join the station to which he is nominated within a month of his appointment heavy penalties await him—rebuks, fine, possibly suspension. But in 1830 discipline, at least in my case, was not so stern. I had been appointed assistant to the Commissioner of Cuttack, the principal station in Orissa, before our marriage, but as the journey thither in the rainy season—which lasts from June to October—would have been difficult and disagreeable whether by sea or land, I remained quietly at Calcutta unquestioned and unchallenged for three months or more, living in the Government House, and certainly not 'unto the world unknown.' When the gloomy rains had passed and symptoms of the clear cold weather had appeared in October, I received a courteous note from the private secretary to the Governor-General asking me in the most civil terms 'when I proposed to join my appointment.'"

Much has been said and written in praise of the race of civilians to which Mr. Tayler belonged—of their bravery in trying times, of their *esprit de corps*, of their knowledge of the natives of India and capacity for governing. Mr. Tayler says all these things, but he says much more beside, not quite so complimentary. We can read between the lines of his narrative the narrow, exclusive spirit of the old service—its claims as the supreme caste of the country, often arrogantly asserted—its tendency to resent as an impertinence any interference of the outside world, whether of non-official Europeans or natives. The civilian of Mr. Tayler's time was a unique product of exceptional circumstances. He left this country in early youth, a mere schoolboy, and a schoolboy in many respects he remained for the rest of his life. Many influences tended to crystallize him in the stage of mental development in which he first reached India. His middle life seldom afforded opportunities for independent self-culture, and was completely removed from the influence of the intellectual progress going on at home. Nor was there any progressive influence in the society by which he was surrounded. "The beings closest to us, whether in love or hate," says George Eliot, "are often virtually our interpreters of the world"; but the beings whom alone the Indian civilian recognized as his social equals were civilians like himself, having the same aims and looking at things from the same standpoint. To these special circumstances, no doubt, is due the fact that in many of the old Indian civilians *petitesse d'esprit* was compatible with the possession of an appreciable share in the government of a great empire. Mr. Tayler may or may not be a fair specimen of his class, but we fear that the average English reader will carry away from the perusal of his pages the impression of humdrum lives, whose duties were irksome and often shirked under the "expansive system of official superintendence," whose amusements were tame and often silly, whose intellectual pleasures were few, and into which jealousy, bickerings, and official intrigue entered largely. The author, for instance, is essentially a man with a grievance—he likes to pose as the victim of official tyranny. He was, he informs us, the only person in India who could take a portrait, but by the irony of fate he owed all his misfortunes to his pencil. This we can easily believe, and,

indeed, if the woodcuts are at all fair reproductions of the author's sketches, it is a wonder that he has a friend left in the world. Unluckily the Bengal Secretary of the time, in whose hands practically lay the assignment of appointments, was devoted to music. He had organized a Philharmonic Society in Calcutta, and, according to Mr. Tayler's version, only those who could aid the society obtained official preferment. Mr. Tayler, who could only draw, was left out in the cold. If he had but been wise and had learnt to play some instrument—the trumpet, for instance—what might not have happened? Mr. Tayler might never have gone as Commissioner to Patna, the great province which he saved to our rule might have been lost, and the fate of an empire might have been changed.

In spite, however, of the dearth of exciting incidents, many of Mr. Tayler's chapters are far from dull reading. There is something contagious in his animal spirits and in his love of fun, though it be but the small fun of a dog-fight or the tricks of an audacious monkey. Let Mr. Tayler pose however much as a martyr, we strongly suspect that he is at heart a very happy man. When he can put aside his grievance the burden of life seems to sit lightly on his shoulders, and he has the gift of being able to get enthusiastic about the smallest things. If his stories, moreover, often lack point, there is no mistaking the immense delight they afford himself. The following is a fair specimen of his powers as a story-teller:—

"A man had prosecuted another for assault and the petition which he presented had entered into all the hyperbolic details which I have described; among other horrors was introduced the statement (never omitted in such documents), viz., that the defendant had 'seized him by the hair of his head' (moose sir' um girift) before proceeding to other awful acts of violence. As he was giving his deposition on oath in confirmation of the piteous narrative, I observed that he was entirely bald, without a scrap of hair in any corner of his cranium. I therefore put to him the question, in a serious voice, 'Are all the statements in your petition true?' On his answering confidently in the affirmative, I then said, 'Are you sure that the defendant did seize the hair of your head?' The fellow said, 'Yes, my lord,' without hesitation. 'Do you say that on your oath?' There was something in my tone or in the looks of those standing near him which suddenly attracted his attention, for, just as he opened his mouth to answer, he stopped, raised his hand, and passed it slowly over his head with an air of bewilderment, which was not diminished when he perceived a broad grin on all the faces around him. I told him to walk down, with difficulty restraining my laughter, adding, that as he had told and caused to be written a deliberate lie, I dismissed his case, and recommended him to let his hair grow before he presented another petition of personal grievance."

Catalogue of Ancient Manuscripts in the British Museum.—Part I. *Greek*. Printed by Order of the Trustees. (Longmans & Co.)

This Catalogue is intended to give a detailed account, with photographic fac-similes, of papyri and volumes generally of a date earlier than the close of the ninth century, and it forms the first in a proposed series of special catalogues of manuscripts. It is divided into two sections—(1) Classical and secular writers; (2) Biblical, liturgical, and

theological writers. The first plate is from the well-known Harris papyrus, on which is written the greater portion of the Iliad of Homer, bk. xviii. This roll is divided into two portions, which were obtained, not without some personal peril, by Mr. A. C. Harris, of Alexandria, in 1849 and 1850, from a tomb near Manfalut on the Nile, and purchased for the Museum from Mr. Harris's daughter in 1872. The papyrus is much discoloured, and its deep brown tint renders the decipherment of the text difficult, and for the same reason the reproduction of a specimen portion of it by photography has been only partially successful; but for all that the slender uncial letters of the writing, formed with regularity and for the most part upright—a script perhaps as old as the first century before our era—may be made out from the plate.

The second plate is taken from the Bankes papyrus, containing the latter part of the twenty-fourth book of the Iliad, obtained by Mr. W. J. Bankes at Elephantine in 1821, and purchased in 1879. The date of this manuscript is the second century. The edges are worn, but the text, fortunately, is perfect. The writing is in neatly formed uncials, inclined slightly to the right. Homer furnishes a third specimen of palæography, from Add. MS. 17,210, a vellum palimpsest MS. of the sixth century, which formerly belonged to the Syrian convent of St. Mary Deipara, in the Nitrian Desert. Dr. Cureton, who discovered the Homeric text underlying the Syriac writing, conjectured that the volume containing that text was one of 250 manuscripts conveyed by Moses of Nisibis to the Nitrian convent in A.D. 932. In this example the writing stands above the ruled lines, in rather large uncial letters, the thick strokes and points at the extremities being heavily drawn in. The final *α* is frequently omitted when it occurs at the end of a line, a short horizontal stroke being placed above the preceding letter. This is, perhaps, the oldest and simplest form of contraction that occurs in MSS. After these three Homeric MSS. comes a specimen of the 'Oration of Hyperides for Lycophron,' a papyrus of the first century B.C., which Mr. Joseph Arden obtained in 1847 from some Arabs who had discovered it in its original place of deposit, a small box or sarcophagus found in a tomb. Curiously enough, other fragments of the same papyrus found their way into the hands of Mr. Harris. The writing of these two orations is by the same hand throughout, in neatly formed uncial characters, without accents or breathings. A papyrus of the second century from Thebes, containing the 'Funeral Oration of Hyperides in Honour of Leosthenes,' the Athenian general, and his comrades who fell in the Lamian war, written in coarsely formed uncial characters; a Greek-Latin glossary in the Harley Collection, of the seventh century, in uncials with words occasionally marked off one from another by a comma above, critically examined by Mr. Thompson at considerable length with that printed by H. Stephanus under the title of 'Glossaria duo e situ vetustatis eruta,' 1573; the 'Chronicles of Nicephorus,' a vellum codex of the later part of the ninth century, in small minuscules, with accents, square breathings, and coloured initial letters and titles, of which the text of

thirteen pages is printed, on account of its great variation from the 'Breviarium Historicum' of Nicephorus as given in the Bonn 'Corpus Scriptorum Historiæ Byzantinæ'; and the Harley Lucian, of the tenth century, in fine minuscules, complete the series of plates; and this section of the Catalogue concludes with the Euclid in small sloping uncials, without breathings or accents (Add. MS. 17,211), and a glossary of the eighth century (Add. MS. 14,665), both from the Nitrian convent.

The second section opens with the Codex Alexandrinus, to which we have often drawn the attention of our readers. The celebrated Cotton MS. of the Book of Genesis, of the fifth or sixth century, unfortunately much injured in the disastrous conflagration of 1731, takes the next place. This MS. has formed the basis of many collations even in its mutilated condition. Some of the fragments came into the possession of Dr. Andrew Gifford, and since his death they have been preserved in the library of the Baptist College at Bristol. Astle states that this manuscript, when it was in a perfect state, contained no less than two hundred and fifty illustrations; of these, only eight are now left in the diminished volume. In them the figures are semi-classical in style, painted in red, blue, and lake colours, shaded with black and gold, on a background generally of light blue tint. A Septuagint version of the books of Judges and Ruth, written in elegant minuscules of the tenth century (Add. MS. 20,002), and fragments of a Psalter on papyrus of the sixth or seventh century, by an illiterate scribe, in mixed capitals and minuscules, complete the Old Testament portion of this section. They are followed by the beautiful MS. of the 'Eusebian Canons,' in sixth century uncials (Add. MS. 5111); a Nitrian palimpsest MS. of the Gospel of St. Luke of the sixth century, discovered also by Dr. Cureton, three additional fragments of the same codex being subsequently found by Prof. W. Wright; and the Cotton MS. Titus cxv., which contains fragments of the Gospels of St. Matthew and St. John, of the above date, written in silver on very thin purple vellum, with the exception of the sacred names and the words *υἱος* and *πατρὸς*, which are written in gold. The characters of the last-named MS. are large uncials, about a quarter of an inch in height, somewhat reduced in size at the end of a line. Other Biblical MSS. follow, upon which we cannot touch here, but they are worthy of the careful attention of palæographers; and the volume closes with a collection of seven Biblical fragments, all palimpsests, six of which have been acquired from the convent in the Nitrian Desert; and one of them is doubly a palimpsest, the original Greek text being of the fifth or sixth century, written in uncials of the Coptic type, across which another Greek text has been written in minuscule characters of the tenth century.

There is little that calls for criticism in this interesting volume. Perhaps the arrangement would have been, palæographically speaking, simpler if strict chronological order had been preferred to classification of subject matter, for the palæographer is not much concerned whether his text is classical or Biblical—he looks to the external forms of the letters and the *coup d'œil* of the

papyrus or page rather than to the meaning of the writing; and while in the classical section of this Catalogue the fragments of the Homeric text—rightly, as we should imagine, in a classified or literary arrangement—follow the complete books of the Iliad, in the Biblical section the fragments of the Gospel of St. John and of several Evangelia are separated from their congeners by an interval which is occupied by a volume of hymns and a 'Scala Paradisi.' But no doubt they owe their position at the end of the Catalogue to their fragmentary condition. The production of this Catalogue and the promise of the "Latin" series go far to maintain that supremacy in palæographical matters which the British Museum has acquired by the publication of four volumes of ancient charters and by the foundation and success of the Palæographical Society. Hence it is by no means in this case a conventional expression to say that the Latin portion of the 'Catalogue of Ancient MSS.' will be looked forward to with interest, for we feel sure it will be well edited by Mr. Thompson.

Mémoires du Marquis de Souches. Par le Comte de Cosnac et Arthur Bertrand. Tome I. (Paris, Hachette et Cie.)

THE curious and interesting battle which is going on between the vast hoards of manuscript literature and history in France, and the revived energy and zeal of French students of letters, is well known to those who have had occasion to pay attention to the subject. In point of bulk, at least, few recent conquests have exceeded that of which the present volume represents the first result. Nor is its importance limited to mere bulk. The memoirs of the Marquis de Souches cover (with one lacuna, of which more presently) the last thirty years of the reign of Louis XIV. They thus coincide to a great extent with the already known and famous memoirs of Dangeau and Saint Simon, and of the charm of actual novelty of matter they have not very much. But whereas Dangeau is of the dullest race of court newsmen, and Saint Simon of the most brilliant but most untrustworthy race of men of genius,—untrustworthy not because of intentional dishonesty, but because of his strong individuality and clinging to his point of view,—M. de Souches appears to have been exactly the kind of man who is valuable for the purpose of checking them both. He cannot compare with Saint Simon as a man of letters, but he is much more trustworthy; he is not so minute as Dangeau, but he seems to have had much more brains. There is, moreover, a certain piquancy and originality in the form of his memoirs. He seems to have dictated them to clerks, or perhaps to have allowed the clerks to compile them from his own memoranda. The text is thus stately, formal, and the least thing in the world insincere. But this odd marquis has left on his own memoirs, in which he himself is mentioned in the third person, a plentiful body of notes, which are written in quite a different style, and throw quite a different light on the matter. Thus the memoirs open with a florid account of the state of Europe and France and of the composition of the royal family

at the date of their beginning (September, 1681). Everything is told in the style of an official gazette; but the notes, which are numerous, are as little official as anything can well be. All the potentates of Europe are surveyed in the most grandiose manner of the historic muse. But on England a note tells us that Charles II. had fifty bastards (which is surely an exaggeration), and that the Duke of Mantua was "an old debauchee who hated his heirs, and cared nothing about what happened so long as he had money to go to Venice with." France fares no better than her neighbours. The text tells us magniloquently that "le roi avoit fait fortifier toutes les places qu'il avoit conquises, et en avoit fait construire plusieurs tout à neuf." The note remarks bluntly that he had built a great deal too many as he had not half troops enough to hold them. The navy is more numerous than that of any other power in Europe according to the text; according to the notes neither love nor money could find crews for this great navy. The sketch of the princes and princesses of the blood, with the pompous phrases in large type and the plain facts in small at the foot of the page, only needed a very little more literary skill to have made it a masterpiece. But it is not necessary to insist on the value of this kind of double presentation, which puts the reader at once before and behind the scenes; it is not, indeed, unexampled, but it has seldom been done on such a scale.

Louis François du Bouchet, Marquis de Souches, was a gentleman of Maine, whose family originally came from Poitou. He was born in 1639, and held the great offices of Prévôt de l'Hôtel du Roi and Grand Prévôt de France, giving him the charge of the police of the precincts of the palace as well as a kind of purveyorship to the court wherever the king happened to be. He died in 1716. His memoirs (still belonging to his descendants) extend to seventeen volumes of manuscript bound in folio. Two of these volumes were lent just before the Revolution and lost, but, by one of the odd chances of books, one of them (the other seems to be irretrievable) was published separately by its then possessor many years ago. A few extracts have also appeared, but the whole manuscript (with the exception of the lost volume, which contained the years 1683 and 1684) is now to appear for the first time. The present instalment extends from the date given above, September, 1681, with the gap just referred to, to the end of 1686; and as the marquis seems to have given a volume to each couple of years, it is to be supposed that the whole will extend to at least seven or eight of the solid octavos of which this is a specimen—perhaps to many more. The voluminousness of the original notes has partly dispensed and partly disabled the editors from adding much of their own. But no one who is acquainted with the period will have any difficulty in following M. de Souches, while his own care (characteristic of a French nobleman of the old régime) to give the quality and something of the genealogy of almost every one he mentions makes annotation in this respect almost unnecessary. What might have been wished for is a running indication of the parallel places in other memoirs, which, had a judicious code

of initials been employed, need not have been very bulky, and would have been extremely useful. A table of contents or analysis of some kind is also in so voluminous a work much wanted. In default of such a thing we may observe that the part here published contains, besides the elaborate details of court intrigues, festivals, &c., which might be expected, an interesting account of Louis's journey into Alsace to visit Strasbourg, which he had obtained in a very questionable fashion, and not a little about Monmouth's expedition. It is noteworthy that Souches, not merely in his text, but in his notes, defends the conduct of James in first admitting his nephew to audience and then executing him. There is also a fair ghost story about the death of Condé, though it is not very novel. There is comparatively little about the revocation of the Edict of Nantes, and, indeed, it would appear that Souches was, in his text at any rate, rather shy of dangerous subjects. He is ostentatiously orthodox, so that it is difficult to know how to take the apparently obvious irony of the following sentence. He has just spoken of the appointment of the Abbé Fléchier as a missionary to the Huguenots. Then he says:—

"Sa majesté fit aussi marcher en même temps quelques troupes en Normandie, pour y travailler à la conversion de ces hérétiques comme les dragons avoient fait heureusement en diverses provinces de son royaume. Son régiment de cuirassiers entra dans Rouen, et au bout de quelques jours, de cinq à six cents familles huguenotes qui étoient dans cette ville, à peine en restoit-il quinze qui ne fussent entièrement converties."

If this is not irony it is certainly a *sanc-tissima simplicitas*. But the years included here, which represent in some sort a turning-point between the early triumphs of Louis and his later disasters, were not fertile of the sort of event which suits memoir-writers, and Souches may probably show to greater advantage hereafter. It is already obvious that, though they will require sifting, his memoirs will be of not a little value.

NOVELS OF THE WEEK.

Corbie's Pool. By Susan Morley. 3 vols. (Bentley & Son.)

Society's Puppets. By Annie Thomas (Mrs. Pender Cudlip). 3 vols. (Tinsley Brothers.)

A Sapphire Ring. By Richard Dowling. 3 vols. (Same publishers.)

Lady Beauty; or, Charming to her Latest Day. By Alan Muir. 2 vols. (Sampson Low & Co.)

A Royal Amour. By R. Davey. 2 vols. (Remington & Co.)

THERE are many chapters in 'Corbie's Pool' so admirably written that had Miss Morley been content with producing a one-volume novel her story might have taken a high rank among works of fiction. But there are pages of dialogue introduced which assist in the development neither of character nor of plot. An incident, however, at the "pool," which occurs early in the story, deserves great praise. There is a tradition that each daughter of "Sir Brian's line" who beholds the Lady's Cross at "Corbie's Pool" must look for "early death or a troubled life"; and this cross is seen by Alice Brandon, the heroine, before she

is aware that she is a "daughter of the house." In this scene, which takes place between the heroine and her lover, Col. Myddleton, the author has shown a considerable talent for characterization as well as for description of scenery. This chapter and one or two more have, in fact, so much merit that it is somewhat surprising to find that the other characters, with few exceptions, are mere shadows. The heroine's brother, for example, who is constantly described, and who plays an important part in the novel, only appears twice, and scarcely utters a word on either occasion; and yet there are pages of "talk" in the story. But mere commonplace conversations between a man who, we are told, is a manufacturer and a lady who is "described" as an invalid are not characterization. Lengthy discussions simply supply the space demanded for a novel in three volumes. Miss Morley cannot be said to have done herself justice on this occasion.

'Society's Puppets,' which has the appearance of a three-volume novel, is only a collection of fourteen stories. Most of them are very slight in plot, with a sudden *dénouement* which brings everything to an end, according to the manner of an after-piece at the theatre. It is only in a sustained story that Mrs. Pender Cudlip finds fit scope for her talents. She is one of the most amusing of lady novelists; her delightfully absurd views of life and her adoration of wealth and luxury, almost escaping vulgarity by the simplicity of faith which it exhibits, have often given her readers a hearty laugh. But in these stories the field is too narrow; one remembers 'Eyre of Blendon' with regret, and confesses that it is a hard task to have to begin afresh fourteen times over. Fortunately for the author, the public is faithful, and, having once read her books, it will no doubt go on and even think 'Society's Puppets' interesting and "nice."

'A Sapphire Ring' is also a collection of stories. The first is the most considerable, occupying rather more than one volume. Here Mr. Dowling again shows the vigorous style, the clever invention in details, and the power of telling an exciting story with effect, which have been noticeable in all his books. He has never yet succeeded in doing justice to his ability. It is difficult to offer him advice. He has shown unmistakable promise, but he has not written a novel which can bring him out of the second rank. In these shorter stories it seems as if he were merely exercising the powers he possesses, not labouring to add to them. His characters want study and finish. The mechanism of their actions is intricate and often excellent, but his stories are always deficient in human interest. And then he fails in drawing women. In 'Under St. Paul's' he introduced one who was to some extent fascinating, but her picture was inconsistent: all his other female characters have been uninteresting. A novel must have a love story, and, if it is to suit the taste of the day, the love story should be the chief part of it. Mr. Dowling's comparative failure is due to his weakness in this respect. If he cannot draw a woman well, it follows that he fails in his love scenes. But he is one of the most promising of minor novelists, and should some day prove that he is something more.

'Lady Beauty' is a story of character and

its developments rather than of action and incident. Mrs. Barbara Temple and her three daughters occupy the whole stage, with scarcely any intermission; and it must be admitted that they are unequal to the task of sustaining the reader's interest throughout. Mr. Muir has written one or more high-pitched novels of a sensational kind, and he may possibly have pledged himself on this occasion to steer clear of sensationalism altogether. The result is a rather monotonous narrative of match-making and matrimony, with very little depth of feeling to relieve the general shallowness. The principal characters in the book are well drawn. The Beauty herself and the intriguing mother show manifest signs of care in the workmanship; but there is not enough in them for a good novel. They needed a strong plot or a series of striking incidents to set them off to advantage; and this is just what Mr. Muir seems to have been afraid to give them.

Miss Davey—unless we ought to say Mr. Davey—starts off with a dedication to a living person "in memory of" a dead person, a preface, and an author's note, in the course of which prolegomena we are given to understand that the writer of this novel has been on terms of friendship with, or has received critical approbation from, three titled individuals, "Prof. Longfellow," and "Mlle Titiens." "No less than two hundred volumes, many of them rare manuscripts," have been consulted in the "formation" of the story, which nevertheless "does not pretend to historical accuracy." It does, however, pretend to be dramatic and "faithful to truth"; and it is therefore a pity that, after so great a flourish of trumpets, candour should compel the reader of this *réchauffé* of Nell Gwynne's history to set it down as very poor stuff. The subject is a sorry one, of which the world has heard too much; and its treatment is sordid still. Lord Lytton, Lord and Lady Dalling and Bulwer, Prof. Longfellow, Mlle. Titiens, and the "many kind friends" who have given the author encouragement and "judicious counsel," would have done much better to have warned her, or him, against authorship.

OUR LIBRARY TABLE.

In his *Review of the Position and Prophecies of the Bimetallists* (Effingham Wilson) Mr. Crump has written the history of the efforts of the bimetallists to obtain acceptance for their opinions in this country. One result, and perhaps the least expected, of the war between France and Germany was that the latter, suddenly enriched by the war indemnity paid to it by the former, resolved to introduce a gold standard into the German empire. France on this suspended the coinage of silver. The other states of the Latin union followed in the wake of France. The selling price of silver fell greatly in London, and in consequence many persons connected with the East suffered greatly in their trade. A strong desire arose among these to restore silver to its former place. Great efforts were made both by foreign governments and private individuals to attain this end. Conferences were held at Paris on the subject in 1878 and 1881; a parliamentary inquiry was made here in 1876; a commission was appointed by the United States in 1877; an association for the establishment of an international monetary standard was formed in London in 1881. This is, in brief, the history of the ques-

tion. Mr. Crump has brought together a great quantity of useful information on the subject, and his statement of the arguments on both sides is alike clear and fair. A successful attempt to raise the price of silver must lower the price of gold. Mr. Crump adheres firmly to a monometallic standard. There is no doubt as to the superiority of this over any other; but the convenience of a fixed value for silver has obtained some adherents to a proposal for a general bimetallic system. Mr. Crump successfully demolishes the arguments of the bimetallists. He shows that the recent drop in prices is very remotely, if at all, connected with the demonetization of silver. He shows also that the attempt to rehabilitate silver at the will of the governments concerned cannot be ultimately successful. We have given a brief summary alone of the scope of Mr. Crump's volume. It will help those who have recently had to learn that they must obtain information on the subject to form sound opinions on the questions now before them. Let those who read it bear in mind his sound advice while pointing out that those who have promoted the adoption of a bimetallic system are those who have suffered by the fall in exchange: "It is clear that currency opinions formed in such an atmosphere can be of little value as contributions to a discussion on a question of principle which demands a wider range of view." The subject requires, more even than most currency questions, to be approached in the calm spirit of scientific teaching.

MESSRS. HIRZEL, of Leipzig, have published a work by Herr von Poschinger entitled *Prussia in the Diet, 1851 to 1859*. The book is expected to create a sensation in Germany, since the reports from the Diet contained in it have no less a person for their author than Prince Bismarck. Herr von Sybel, the historian, who introduces the work to the public, draws attention in his preface to the fact that this work really contains the secret history of what led to the war of 1866 and the union of Germany. It shows Prussia's attitude during the Crimean War, towards Denmark, towards the Ultramontane agitations, and ends with the Italian conflict. Among other things the book contains a caustic account from Bismarck's pen of all the various personages assembled as deputies at the Diet. It was contained in a letter to Frederick William IV.

A PRETTY little edition of Mr. Howells's clever story, *A Foregone Conclusion*, has been sent to us by Mr. Douglas, of Edinburgh.

MESSRS. MACMILLAN send us the May number of the *Continental A B C Guide*. We are glad to see Mr. Dickens has taken our advice and revised the Spanish portion of his book; but he has forgotten to mark the direct line from Lisbon to Madrid on his map. Indeed, his maps sadly need revision. For instance, on that on p. 89 the railway from Clermont to Tulle, so important to the tourist in the Auvergne, is not marked, nor is that from Tours to Châteauroux. On the map of Switzerland, the line from Geneva to Thonon, which has been open for a twelvemonth, is marked as not yet constructed.

WE have on our table *The Press Guide* of Messrs. May & Son, a useful handy-book,—the *Shilling Peerage*, *Shilling Baronetage*, *Shilling Knighthood*, and *Shilling House of Commons* (Bogue), serviceable little books, too well known to need more than mention,—and Mr. Lyall's excellent *Sportsman's and Tourist's Guide*, an annual that has now established its position.—*Hints for Investors*, written by Mr. W. M. Playford and published by Messrs. Crosby Lockwood & Co., is a sensible little volume.

WE have also on our table *Riverside Papers*, 2 vols., by J. D. Hoppus (Low),—*The Camp on the Severn*, by the Rev. A. D. Crake (Mowbray),—*Crystal Stories*, Vol. I. (Willoughby),—*How John Bull lost London*, by "Grip" (Low),—*Lays of a Londoner*, by C. Scott (Bogue),—*The Flying Dutchman*, *Poems*, by E. M. Clerke

(Satchell),—*Song-Spray*, by G. Barlow (Remington),—*Avanté*, by Oudeis (Torquay, Iredale),—*Glenavon*, by F. B. Needham (E. W. Allen),—*Paul the Missionary*, by the Rev. W. M. Taylor, D.D. (Low),—*An Argument for the Divinity of Jesus Christ*, by C. L. Currie (Murray),—*The Day-Dawn of the Past*, by an Old Etonian (Stock),—*Shadows of Good Things to Come*, by C. F. Hull (Bemrose),—*Anecdotal Illustrations of the Gospel according to St. Mark* (Bemrose),—*Theotokos*, by M. A. Meredith (Kegan Paul),—*Die Moralische Tugend der Religion*, by Dr. J. B. Wirthmüller (Freiburg, Herder),—*Controversia de Divina Gratia Libere Arbitrii Concordia*, by G. Schneemann (Freiburg, Herder),—*Geschichte der Aufgeklärten Selbstherrschaft*, by S. Gatschenberger (Leipzig, Wigand),—*Lyrische und Epische Gedichte*, by F. Roeber (Berlin, Janke),—*Hochlandsgeschichten*, by A. Silberstein (Stuttgart, Spemann),—*Germania Fiaba Invernale*, by E. Heine (Milan, Quadrio),—and *Lessing's Emilia Galotti*, by R. M. Werner (Williams & Norgate). Among New Editions we have *Beowulf*, by A. Holder (Williams & Norgate),—*Modern Europe*, by J. Lord (Simpkin),—*Conic Sections*, by W. H. Besant (Bell),—*Robinson Crusoe*, *Swiss Family Robinson*, *Sandford and Merton*, and *Grimm's Fairy Tales* (Routledge, "Sixpenny Series"),—*Story of a Feather*, by D. Jerrold (Bradbury),—*New History of Sandford and Merton*, by F. C. Burnand (Bradbury),—*The Arctic Regions*, by Dr. G. Hartwig (Longmans),—*Sartor Resartus*, by T. Carlyle (Chapman & Hall),—and *Longfellow's Poems*, *Hood's Own*, and *Out of the Hurly-Burly*, by Max Adeler (Ward & Lock, "People's Edition").

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Cook's (Rev. F. S.) *Burning Questions of the Day*, or Plain Truths on Certain Fatal Errors, Sermons, 2/6 cl.
Duncan's (J.) *The Inheritors of the Kingdom*, Expository Discourses on St. Matthew v. 1-16, cr. 8vo. 2/6 cl.
Faiths of the World (The), a Concise History of the Great Religious Systems of the World, cr. 8vo. 5/6 cl.
Plain Preaching for a Year, 3rd Series, edited by the Rev. E. Fowle, Part 3, cr. 8vo. 2/6 swd.
Smythe's (N.) *Old Faiths in New Light*, with Prefatory Note by Rev. A. B. Bruce, cr. 8vo. 3/6 cl.
Thorne's (H.) *Sketch Lessons on the Gospel of St. Mark*, Fifty-two Bible Readings, cr. 8vo. 2/6 cl.

Law.

- Argles's (N.) *Treatise upon French Mercantile Law*, 16/ cl.
Bund's (J. W. W.) *Selection of Cases from the State Trials*, Vol. 2, cr. 8vo. 28/ cl.
Burn (W. A.) and Raymond's (W. T.) *Manual of the Law regulating the Volunteer Forces*, cr. 8vo. 2/ cl. limp.
Squarey's (T. F.) *Digest of the Judgment of Board of Trade Inquiries into Shipping Casualties, 1816-80*, 8vo. 6/ cl.

History and Biography.

- Dickens's (C.) *Letters*, edited by his Sister-in-law and his Eldest Daughter, 2 vols. cr. 8vo. 8/ cl. (Charles Dickens Edition).
Ingram's (J. H.) *Claimants to Royalty*, 8vo. 9/ cl.
Napier's (W. F. P.) *History of the War in the Peninsula, 1812 to 1814*, cr. 8vo. 3/6 cl.
Pigott's (R.) *Personal Recollections of an Irish National Journalist*, cr. 8vo. 7/6 cl.

Geography and Travel.

- Floyer's (E. A.) *Unexplored Baluchistan, a Survey*, 8vo. 28/ cl.
Reid's (T. W.) *The Land of the Bey*, cr. 8vo. 10/6 cl.
Walford's (E.) *Tourist's Guide to Berkshire*, 12mo. 2/ cl.
Worth's (R. N.) *Tourist's Guide to Dorsetshire, Coast, Rail, and Road*, 12mo. 2/ cl.

Philology.

- Houssaye's (Comte de la) *The Army Examination Series: Vol. 2, Manual of French Grammar*, cr. 8vo. 2/6 cl.
Krapf's (Rev. Dr. L.) *Dictionary of the Swahili Language*, 30/ Sweet's (H.) *An Anglo-Saxon Primer*, 12mo. 2/6 cl.

Science.

- Buckland's (F.) *Notes and Jottings from Animal Life*, 12/6 cl.
Burggraeve's (Dr. A.) *New Handbook of Dosimetric Therapeutics*, from the French by H. A. Albutt, cr. 8vo. 10/6 cl.
Burnett's (J. C.) *Supersaturation of the Blood*, 12mo. 2/6 cl.
Butlin's (H. T.) *Sarcoma and Carcinoma, their Pathology, Diagnosis, and Treatment*, 8vo. 8/ cl.
Kenney's (A. S.) *The Tissues and their Structure*, 12mo. 6/ cl.
Lewis's (W. B.) *The Human Brain, Histological and Coarse Method of Research*, 8vo. 8/ cl.

General Literature.

- Boyle's (F.) *The Golden Prime, a Novel*, 3 vols. cr. 8vo. 31/6
Collins's (W.) *Jezabel's Daughter*, 12mo. 2/ bds.
Doudney's (S.) *Michaelmas Daisy, a Young Girl's Story*, 3/6
Hall's (R.) *The Highland Sportsman, maps and illus.*, 10/6 cl.
Hamley's (Major-Gen. W. G.) *Traseaden Hall*, 3 vols. 25/6 cl.
Holtzmeier's (G.) *Heavily Handicapped*, 2 vols. cr. 8vo. 21/6
Jefferies's (R.) *Bevis, the Story of a Boy*, 3 vols. cr. 8vo. 31/6
Oliphant's (L.) *Traits and Travesties, Social and Political*, 8vo. 10/6 cl.
Park's (A.) *Teacher's Handbook of Object Lessons*, Part 2, cr. 8vo. 3/6 cl.; complete 8/ cl.

Streeter's (E. W.) *The Great Diamonds of the World, their History and Romance*, edited by J. Hutton and A. H. Keane, 8vo. 7/6 cl.
 Verne's (J.) *The Cryptogram* (being Part 2 of the 'Giant Raft'), roy. 16mo. 7/6 cl.
 Wallace's (A. R.) *Land Nationalization, its Necessity and its Aims*, cr. 8vo. 5/ cl.

FOREIGN.

Fine Art and Archaeology.

Matthias (B.): *Die Römische Grundsteuer u. das Vectigalrecht*, 2m.
 Portig (G.): *Die Sixtinische Madonna*, 1m. 20.

Music.

Baker (T.): *Musik der Nordamerikanischen Wilden*, 2m. 50.

History.

Kaltner (B.): *Konrad von Marburg u. die Inquisition in Deutschland*, 4m.
 Mermer (É.): *Annuaire de la Presse Française*, 1882, 12fr.

Geography.

Paulitschke (F.): *Die Afrika-Literatur von 1500 bis 1750*, 4m.
 Willkomm (M.): *Aus den Hochgebirgen v. Granada*, 8m.

Science.

Hackel (E.): *Monographia Festucarum Europæarum*, 8m.
 Lubarsch (O.): *Wandtafel zur Blütenkunde*, 17m.
 Pettenkofer (M. v.): *Der Boden u. sein Zusammenhang m. der Gesundheit d. Menschen*, 1m.
 Rammelsberg (C. F.): *Handbuch der Kristallographisch-physikalischen Chemie*, Part 2, 14m.

General Literature.

Gréville (H.): *Rose Rozier*, 6fr.

NOTES FROM OXFORD.

THE Commissioners' statutes are now law. However little some of us may like them, we shall have to work them, and much room will, no doubt, be found for working them in such a way as to lead to better results than those to which at first sight the statutes seem to point. What the new system is ultimately to become will largely depend on the extent to which those of us who wish to see learning more fully recognized, teaching power economized, and the ordinary teaching itself more intelligently arranged, avail ourselves of every opportunity for advancing these objects which may present itself within the new limits prescribed for us. At the very outset, for instance, it is of the first importance to secure the establishment of an effective external authority, which shall be able to enforce the right and proper application of their revenues by the colleges. These revenues, beyond a certain limit, are now to be devoted to university purposes. But to secure their full, prompt, and intelligent appropriation to these purposes, it is necessary that there should be some tribunal to which colleges shall be amenable and which can compel them to carry out the spirit as well as the letter of the new statutes; and there must also be some recognized and fairly simple machinery for setting this tribunal in motion. It is on these grounds that Mr. Roundell's Bill for amending the constitution of the Universities' Committee of Privy Council possesses so much importance. Its aim, speaking generally, is to invest this Committee with the power of compelling colleges to do the right thing, and to provide means for putting the powers of the Committee in operation. What means are the best for this purpose is a difficult question; but that some means must and can be found is certain.

It is satisfactory to notice how completely so far the few attempts made to rescue clerical fellowships from destruction have failed, and we may hope that a similar want of success will attend the Bishop of Lincoln's proposal to reject the statutes of Lincoln College. The truth is that almost every one who knows anything of Oxford as it is knows that clerical fellowships are nothing but a hindrance and a stumbling-block in the way of religion here, while the best of the resident clerical members of the University are, as a rule, men who have never held clerical fellowships at all.

In Whitsun week the University will appear in a rather new light, as extending a real though quite unofficial welcome to the Co-operative Congress, which this year meets in Oxford. Lord Reay will deliver his presidential address on the Monday in the Sheldonian Theatre, and a luncheon will afterwards be given to the delegates in Christ Church Hall.

Now that something like an interest in archaeology is showing itself here, we shall have every reason to welcome the appearance of Prof. Michaelis's 'Catalogue of Ancient Marbles in England.' It will contain, as we have reason to know, a full and detailed description of those now in the possession of the University, and will, we hope, do much to awaken among us a proper sense of the value of these treasures and also of the disgraceful way in which they are housed at present. P.

"WADONO."

WITH reference to an "etymological note" on *wadono*, which was published in the *Athenæum* of April 1st, it is right to say that I have since been favoured with some remarks by Prof. Max Müller in which he expresses considerable doubt as to the Sanskrit origin of the Javanese title, both because *vadanam* is in Sanskrit always a neuter, meaning distinctly "the act or instrument of speaking," and because of the presumable connexion of *wadono* with another Javanese or Malay word *wadya*, "an army." At the same time Prof. Max Müller allows that the Javanese, in adopting a Sanskrit word, may possibly have given a technical meaning to *vadanam*, considering the extraordinary liberties of this kind shown in the list of titles adopted by the Malays, as given in Maxwell's 'Manual of the Malay Language.'

In a later note Prof. Max Müller mentions what may be no more than a coincidence, but still would be a curious coincidence, namely, that in the 'Satapatha-brāhmana' *anikam*, "face," which is much the same as *vadanam*, is used in the sense of "leader." H. YULE.

WHAT MR. EMERSON OWED TO BEDFORDSHIRE.

In *Scribner's* magazine for February, 1879, I remember reading that Mr. Emerson was descended from the Rev. Peter Bulkeley, "Rector of Woodhill in English Bedfordshire, where the Ouse, they say, pours a winding flood through green meadows, much as the Musquetaid now does in his American colony." Being a native of Bedfordshire, and knowing the Ouse so well, this paragraph greatly puzzled me, for there is no Woodhill by the river nor in the county. I thought about it a good deal, and at last I mentioned the matter to a friend who was also born in Bedfordshire. He, after consulting many gazetteers old and new, reminded me that the country people always called the village of Odell "Wuddle." "Wuddle" was supposed to be a vulgarism, but on investigation it turned out that it was a corruption of the ancient Woodhill. The American contributor to *Scribner*, deriving his knowledge from some old book, had in fact got hold of the name by which Odell was known hundreds of years ago.

It is quite true that Odell stands on the winding flood of the Ouse; true also that the Rev. Peter Bulkeley was rector there in the time of Laud; true also that Mr. Emerson was his direct descendant in the maternal line. It would be difficult to find a landscape more perfectly in accord with all that is best in Mr. Emerson than that which meets the eye from Odell Castle. There is nothing particularly striking in it, but it is the type of perfect, harmonious peace. The river slowly rolls past the gentle hill on which the castle stands, and is bordered with level meadows filled with cattle. A little distance on the right is Harrold Church, and beyond, in front, but not visible, lies the better known country of Olney and Cowper.

Dr. Bulkeley was born at Odell in 1582. He came of an ancient family, and his father left him a considerable estate. The living, too, of Odell was valuable. The grandfather was a man of some importance in the county, for in the Lansdowne MS., quoted in Harvey's 'History of the Willey Hundred,' there is a copy of a letter addressed to him by the Bishop of Lincoln in 1608, naming him with four other

gentlemen as commissioners for the "Levy of armour in Bedfordshire among the clergy." Under this Bishop of Lincoln our Dr. Bulkeley seems to have been permitted to live quietly, and his Nonconformist practices were overlooked. But in the parish register of Odell there is a significant entry of "Archbishop's Visitation" on August 27th, 1634, the archbishop being Laud; and on September 22nd there is another entry of a visitation by the archdeacon.

So in 1635, in middle life, rather than relinquish his convictions, Dr. Bulkeley sold all his property and crossed the seas to New England, a wild, unknown land where the Red Indians and the pestilence had to be faced, but where he might think his own thoughts and act as he thought. He went into the woods, gathered a church around him, and founded the town of Concord. He was pious to the very core, but, like Mr. Emerson, he was a scholar. He had been a fellow of St. John's at Cambridge, and he endowed the library of Harvard College with a large portion of his own. He wrote Latin verse with ease, and yet he was as fervent as Bunyan in all matters touching the soul and the soul's welfare. He loved his learning and never forsook it, but it was subdued into the service of a Divine master. His neighbours observed of him that whenever they came into his company, no matter what the business might be, he would "let fall some holy, serious, divine, and useful sentences on them ere they parted"; and it is also recorded of him that, "by a sort of winning and yet prudent familiarity, he drew persons of all ages to come and sit with him." There was a quarrel in the church while he was minister over it, but he healed it at last, and afterwards he told his friends that he "thereby came—1, to know more of God; 2, to know more of himself; 3, to know more of men." His contemporaries seem to have been impressed with his kindness to his servants, for it remains on record, although the details of his life are so few. When they had lived with him a number of years it was his practice to dismiss them and bestow farms upon them. "Thus he cast his bread both upon the waters and into the earth, not expecting the return of this his charity to a religious plantation until after many days." With all his culture and gentleness, it is distinctly said of him by Neal, in a chance notice of him in the 'History of New England,' that he was a "thundering preacher." In other words, although he had in him something of the 'Essays,' there was also in him something of the temper which more than two centuries and a half afterwards reappeared in the 'Voluntaries' of one who felt

Only the fiery thread,
 Leading over heroic ground,
 Walled with mortal terror round.

'The Gospel Covenant,' the only book Dr. Bulkeley wrote, is a series of Puritan sermons on faith, justification, and the law. It is now almost unreadable, but I remember a passage in it which is a prophecy of what was to come. It is as follows:—

"And hence, while the mind is possessed with these things, because so great a business as making a covenant of peace with the High God, and about so great an affair as the life and salvation of our souls cannot be transacted in a tumult, therefore, in the fourth place, faith takes the soul aside and carries it into some solitary place; that there it may be alone with God, with whom it hath to do. This business and multitude of other occasions cannot be done together, and therefore the soul must be alone, that it may the more fully commune with itself, and utter itself fully before the Lord. Thus the poor Church in the time of her affliction, when the Lord seemed to hide himself from her, she sate alone, as she speaks Lament. 3. 28, 29, and Jer. 15. 17. *I sate alone because of thy plague: The way of the Lord is prepared in the Desert, Essay 40. 3.* When the Lord will come to the soul and draw it into communion with

himself, he will have his way hereto prepared in the Desert; not in the throng of a city, but in a solitary Desert place, he will allure us and draw us into the wilderness from the company of men, when he will speak to our heart, and when He prepares our heart to speak unto Him."

But although Mr. Emerson's ancestors may, without much exaggeration, be said to have survived in himself, he was a distinct advance upon them and the temper in which they lived and worked. The days of Dr. Bulkeley in New England were days of terrible persecution for the Quakers. These people, doubtless, if only a part of the stories told against them are to be believed, were guilty of violations of the laws of the State and of common decency, but their punishment was excessive. They were banished, whipped, their ears were cut off, and they were put to death. Neal himself is obliged to admit that the New England Puritans were no better friends to liberty of conscience than their adversaries; and Charles II. at last interfered, and directed that Quakers accused of crime in New England were not to be condemned there, but were to be sent over to England to be dealt with according to the laws at home. When Mr. Emerson was last in this country, I asked him who were his chief friends in America. He replied: "I find many among the Quakers. I know one simple old lady in particular whom I especially honour. She said to me, 'I cannot think what you find in me which is worth notice.' Ah!" continued Mr. Emerson to me, "if she had said yea and the whole world had thundered in her ear nay, she would still have said yea." That was why he honoured her.

The 'Gospel Covenant' was good, and all that was eternal in it was in the author of 'Spiritual Laws' and 'The Christian Teacher,' but his was a wider genius. There was also in him a new and more blessed spirit, due to philosophy and the age, discovering and adoring the Divine in immeasurable regions outside the narrow limits within which exclusively it was sought by his forefathers. W. HALE WHITE.

Literary Gossip.

THE honorary degree of Doctor of Laws was to have been conferred on Mr. Matthew Arnold on the occasion of his delivering the Rede Lecture at Cambridge; but the presentation of this, as of the other honorary degrees, will be probably deferred on account of the terrible bereavement sustained by the Duke of Devonshire.

WE greatly regret to hear that Dr. John Brown, the well-known author of 'Rab and his Friends,' died at Edinburgh at half-past five on Thursday morning of inflammation of the lungs, after a week's illness.

MISS ARNOLD FORSTER, the daughter of Mr. W. E. Forster, M.P., has in the press a volume on missionary work, entitled 'Heralds of the Cross; or, the Fulfilling of the Command.' It will be published by Messrs. Hatchard, who also promise a volume of travels by Mr. Howard Vyse, called 'A Winter in Tangier, and Home through Spain.'

PROF. ROBERTSON SMITH will contribute to *Good Words* for June the first of his articles on 'The Place of the Old Testament in the Christian Church.' The same part of the magazine will contain a full-page picture by Mr. Millais illustrating Mr. Trollope's new story.

THE report of the Council of the Camden Society, read at the annual meeting on the 2nd inst., regretted that unless new subscribers could be obtained it would be impossible to

produce as many pages of printed matter as have hitherto been given. The 'Catholicon,' an English dictionary which the Society has published in conjunction with the Early English Text Society, will shortly be issued, as well as the portion of the index which was completed before the work was stopped in consequence of the ill health of Mr. Gough, who had prepared it. Once more the Council would urge all who take an interest in the history of their country to subscribe to a society which is engaged in printing the materials of history. Applications for membership should be sent to the Honorary Secretary, Mr. A. Kingston, Public Record Office, Fetter Lane, E.C. There are at present an unusually large number of interesting works on hand, the publication of which is postponed for want of funds.

AN important volume has been recently added to the Egerton Library in the British Museum. It contains the correspondence and papers of William Asheby, of Loseby, co. Leicester, during his embassy to Scotland, which lasted from July, 1588, to January, 1590, and continuing down to the period of his election as member of Parliament for Chichester, through the influence of Lord Lumley, in 1593. The volume contains, among many new and interesting historical pieces, political letters from Alex. Hay, Lord Clerk Register of Scotland; Lord Burleigh; Sir Francis Walsingham; Sir John Maitland, Lord Chancellor of Scotland; Lord Scrope of Bolton; Sir John Selby; Arth. Agarde; Henry Clinton, Earl of Lincoln, Envoy Extraordinary to represent Queen Elizabeth at the marriage of the King of Scots; James VI. himself; Francis Stuart, Earl of Bothwell; Rob. Bowes, Treasurer of Berwick; and William Hunter, attendant on the King of Scots during his journey to Norway. — Asheby's letters to Burleigh; Walsingham; Queen Elizabeth; the King of Scots; Lord Howard of Effingham, Lord High Admiral; Hay; Agarde; and others, — an itinerary of James VI., July 9th to August 8th, 1589, — order for the reception of Anne of Denmark on arrival at Leith, 1589, — proclamation made at the market cross of Edinburgh on the king's departure for Norway, October 23rd, 1589, — proclamation of outlawry against Lord Bothwell, June 25th, 1591, — Asheby's private letters to Thomas Byng, Master of Clare Hall, Cambridge; his nephew Robert Naunton, afterwards Sir Robert Naunton, of Letheringham Priory, Secretary of State and Master of the Court of Wards and Liveries; his cousin Sir Edward Fenton, Admiral; François de Cuiville, agent for raising the Scottish troops for Henri IV., King of France; and others, — and a letter from Richard Bancroft, Treasurer of St. Paul's, and afterwards Bishop of London and Archbishop of Canterbury, to Robert Naunton.

AMONG the most interesting additions of late to the Additional Charters in the British Museum may be mentioned the Accompts of John de Upton, of New Sarum, and of Martin Meulisse, Canon of Salisbury, relating to the sums expended on the new lodge and palace of the royal park of Clarendon, co. Wilts, 1364-7; the Accompts of William de Frodesham, Chamberlain of North Wales, 1393-4, in

which one of the royal annuities, payable at Caernarvon, is to "Sir Henry Percy, called Hotspur"; an exemplification, in the Court of Exchequer, of the claim of Deerhurst Priory, in Gloucestershire, an alien cell of the abbey of St. Denis near Paris, to be indigenous, 1419; a grant by Conrad II., Emperor of the Romans, of the Comté of Faenza to the see of Ravenna at the request of Archbishop Gebhard, 1034; the deed of foundation by Matthew Parker, Archbishop of Canterbury, and the Mayor and Corporation of Norwich, of three scholarships (tenable by boys of Norwich and Aylsham grammar schools) at Benet College, now Corpus Christi College, Cambridge, and of four annual sermons at Thetford, Wymondham, the Green Yard, and St. Clement's, Norwich, 1567; an early deed relating to Cwmhir Abbey, co. Radnor; a large series of account rolls, court rolls, and rentals in various counties, from 1288 to 1686, including the costs of works at the little-known Haverah Castle, near Ripley, co. York, in 1335-6; the "Inquisitio post mortem" upon John Roos, eighth Baron Roos, who was killed at Beaugé, in Normandy, in 1421; and an extensive series of documents relating to the county of Leicester from the time of Henry III. to the end of the seventeenth century.

MR. WILLIAM PATERSON, of Edinburgh, will have ready in about a month the first and second volumes of his forthcoming library edition of Wordsworth's poetical works. The work will be completed in eight demy octavo volumes, and will be illustrated with a portrait and etchings.

WE regret to hear of the death of Mr. John Blackwood, son of the late Mr. John Blackwood, of the well-known Edinburgh publishing firm. The deceased gentleman, who was only twenty-five years of age, was during the present year to have joined the firm of W. Blackwood & Sons.

PROF. TANNER is about to publish, through Messrs. Chapman & Hall, 'Holt Castle,' a work which deals with the means whereby the various interests in the land may be successfully harmonized and rendered more productive of profit to each.

MESSRS. GRIFFITH & FARRAN have in active preparation a series of school reading books, to be entitled 'The Standard Authors' Readers,' by the editor of 'Poetry for the Young,' planned throughout to meet exactly the requirements of the Revised Code.

MESSRS. BICKERS & SON have in the press a reprint of the last edition of Arnold's 'History of the Later Roman Commonwealth,' which has been out of print some years. It will be uniform with their library edition of Arnold's 'History of Rome.'

MESSRS. MACMILLAN & Co. have made arrangements to publish immediately an English edition of the American novel 'Democracy,' which has excited so much attention here as well as in the United States.

IT is with regret that we mention the death of Mr. G. M. Turpin, the well-known attendant in the Library of the British Museum, who was ever at hand to render aid not only to the officers and assistants, but to the numerous visitors who from time to time come into the Library for special

researches. Mr. Turpin's first employment was in the bookbinding establishment of the Library, and having made his talents known, he was recommended by the late Sir A. Panizzi to be placed on the permanent staff as an attendant. Mr. Turpin's valuable services in this capacity, his retentive memory, zeal, and experience, were fully appreciated by all the keepers of the department under whom he successively served.

A SECOND series of translations from French and German by contributors to the *Journal of Education* will be published next week, with the title 'Prizes and Proximes.' Among the translators are Prof. Jebb and Messrs. E. Morshead, F. W. Bourdillon, and J. Rhoades. It includes also a poem by the author of 'Betsy Lee.'

THE *Christian Leader*, a Scottish religious journal, makes an appeal this week on behalf of Gilbert Burns Begg, a nephew of Robert Burns, now in his eighty-first year, who is an inmate of the poor-house at Glasgow. "While this respectable veteran," says our contemporary, "is allowed to occupy a pauper's place in a parish institution, it is in vain to talk of gratitude to the bard of Coila." The old man was formerly a sailor in the Royal Navy, and is said to have borne in his early days a stronger resemblance to his illustrious uncle than any other member of the Burns family.

AMONG many signs of changed tendencies at St. Petersburg is the recent decision to stop the publication of the letters and papers of Peter the Great. This work, as we announced last year, had been taken in hand by the then Minister of Public Instruction, Baron Nicolai, and a Government grant of 6,000 roubles had been made towards the necessary expenses.

PREPARATIONS are being made for keeping the hundredth anniversary of the annexation of the Crimea to Russia, and in view of this celebration, which is to be held on the 8th of April, 1883, several professors of the St. Petersburg and Odessa Universities are engaged upon a history of the Tauric peninsula. It is intended at the same time to open a museum of local antiquities in Sevastopol.

PROF. BALINT is now at Serajevo, the capital of Bosnia, where he has gone to make entomological collections. He takes equal interest in philology. He writes that he has finished in English his 'Dravidian Studies' for the book of travels in India of Count Bela Szechenyi, whom it may be remembered he accompanied. Prof. Balint has begun his 'Romanized Dictionary of the Mongolian Languages,' which is to include the East and West Mongolian languages. The introductory part will contain a short grammar of the literary and of the spoken language with a few texts. "After some hesitation," he writes, "as to what language I should write the dictionary in, I have made choice of English on account of its being the universal language, simple in its grammar and suitable for comparative illustration." In this great work he expects he will be able to give, in seven or eight hundred pages, not only the materials contained in 336 sheets of Kowalewsky's 'Mongol-Russian Dictionary,' but the lexical elements of Kalmuk. Prof. Balint's preceding Mongolian studies have been printed in Magyar.

PROF. SCHUCHARDT writes to us, regarding a paragraph about his literary labours which appeared in the *Athenæum* :—

"What I have in preparation is not so much a bibliography of the so-called Creole languages as a minute investigation of them, and I have not applied hitherto to the Imperial Academy of Vienna for assistance in this publication. Your notice, however, anticipates a request that I was about to address to your readers, viz., to assist me in my undertaking by hints and references to such of these dialects and such publications written in or about them as might easily escape my notice. Allow me to add that by Creole dialects I mean all such modifications of European languages as have been developed in extra-European countries by the influence of indigenous languages; accordingly not only the American and African negro *patois*, but also Indo-Portuguese, Pidgin English, Pidgin French, &c. Help of this kind may be found most easily in Great Britain, whose inhabitants are more familiar with the remotest quarters of the globe than those of any other country; and I should feel very thankful for any suggestions."

THE proprietors of the *Glasgow Herald* have distributed among those who took part in the banquet celebrating the centenary of the journal a small volume containing a record of the proceedings. From its pages the antiquary of the future will learn much about the Glasgow of the present, as the volume contains a vast store of interesting historical facts.

MR. ROBERT BROWNING completed his seventieth year last Sunday, and to commemorate the event some friends of the poet presented him with a set of his works, handsomely bound and enclosed in an oak case emblematically carved.

A WRITER in the journal *Kavkaz* relates a touching incident in Dostoevsky's exile life in Siberia. In the household of a certain officer, to whose charge the novelist and other prisoners were at one time committed, was a governess, to whom belonged a number of tame pigeons. The governess was considered to have great influence over the officer, and the exiles stood duly in awe of her, though among themselves she was spoken of as "Nyetka" (a disrespectful diminutive of Anna). "Nyetka's pigeons used often to fly into our yard," says the narrator, "and many of us looked at them with covetous eyes. The warders, however, kept a sharp look out that we did not catch any of them." One young pigeon grew particularly attached to Dostoevsky, who fed it regularly with bread, so that it came to him every day for its dole. At first the warders were for preventing this, but seeing that Dostoevsky meant the bird no harm they winked at the slight indulgence. One day the prisoners, on account of some unusually laborious work upon which they had been employed during the day, were brought back to the prison a little earlier than the wonted hour. It happened that they passed by the officer's house just as the governess was feeding her pigeons. A madcap thought came into Dostoevsky's head. He yielded to it, and whistled his favourite to him. The birds all rose in the air, and the prisoner's pet flew up to him and began circling round his head. The governess, enraged at this, rushed straight up to Dostoevsky: "Is it you, you scoundrel, who entice away my pigeons? You shall pay for this!" The

narrator could not catch the words of Dostoevsky's reply; they seemed, however, to convey some impressive rebuke. Contrary to expectation, Dostoevsky was not punished in any way for his boldness. A fortnight later the prisoners learned that Nyetka had gone back to Russia, taking her pigeons with her. But the bird that the novelist had attached to himself continued to come to his hand. Whether it had escaped and returned of its own accord, or whether it was intentionally left for the poor prisoner by the impulsive but perhaps good-hearted Nyetka, remained a mystery. One thing was certain—the treatment of the prisoners grew more harsh after her departure.

An important step in connexion with education has recently been taken by the Government of the North-Western Provinces of India. All the Government schools in the provinces have been made over to the administrative and financial charge of local committees, tuition matters only being reserved for the decision of the Department of Public Instruction. The cost of the schools thus handed over is more than ten lakhs of rupees per annum.

In reviewing the 'Dickens Birthday Book' last week we attributed by an oversight the editorship of the volume to Miss Hogarth. The credit of preparing it belongs to Miss Dickens.

SCIENCE

MR. DARWIN.

MR. W. F. AINSWORTH writes, regarding the papers read by Mr. Darwin before the Plinian Society, which we assigned to the author's sixteenth year :—

"I have the printed *Transactions* of the Plinian Society before me for 1826 and 1827, and I find that on the 27th of March, 1827, Mr. Darwin made a communication on the ova of the *Flustra*, in which he announced that he had discovered organs of motion; and secondly, that the small black body hitherto mistaken for the young *Fucus leucis* is in reality the ovum of *Pontodella muricata*. On the 3rd of April following Mr. Darwin exhibited specimens of the *Pontodella muricata* with ova and young. Thus, in his first contribution to natural history, Mr. Darwin foreshadowed the eminence of his future career, but as he was born on February 12th, 1809, he was in his eighteenth year.

"As a member of the Plinian Society at the same period, Mr. Darwin and myself made frequent excursions on the shores of the Firth of Forth in pursuit of objects of natural history, sometimes to the coast of Fifeshire, and sometimes to the islands. On one occasion we went, accompanied by Dr. Greville, the botanist, to the Isle of May, and we were both exceedingly amused at the effect produced upon the eminent cryptogamist by the screeching of the kittiwakes and other waterfowl. He had actually to lie down on the greensward to enjoy his prolonged cackinnation. Another time we were benighted on Inch Keith, but found refuge in the light-house.

"Mr. Darwin also carried on his researches with Dr., afterwards Prof., Grant, and it was the same year (1827), I believe, the doctor first found silica in sponges, and now we have lived to see the Regadera of the Philippines—one exquisitely beautiful structure of silica."

Dr. W. B. Carpenter writes :—

"Permit me to correct a mistake made by the writer of your otherwise excellent biographical notice of Darwin, as to the date of the first

publication of his 'Journal of Researches' in the Beagle; this having been 1839, not 1845 (as therein stated). A copy of the original edition bearing that date now lies before me; and I have also in my possession a set of extracts copied from it by my father, who was lost at sea on the 1st of May, 1840."

The following list of articles published in the periodicals of England and America by, or relating to, Mr. Darwin is extracted from the new edition now preparing of Mr. Poole's 'Index to Periodical Literature.' We have to thank Mr. Poole for his courtesy in allowing us to print it:—

- Darwin, Charles R.—(Asa Gray) *Nature*, 10, 79; same art. *Pop. Sci. Mo.* 5, 475. (Asa Gray) *Amer. Naturalist*, 8, 473. With portrait, *Appleton's Jour.* 3, 439. With portrait, *Once a Week*, 26, 250. With portrait, *Eclectic*, Mag. 76, 757. *Penn Monthly*, 2, 469. *Pop. Sci. Mo.* 2, 497.
- and F. Galiani.—(E. Du Bois-Reymond) *Pop. Sci. Mo.* 14, 409.
- and Haeckel.—(T. H. Huxley) *Academy*, 7, 16; same art. *Pop. Sci. Mo.* 6, 592.
- answered.—*Penn Monthly*, 6, 368.
- before the French Academy.—*Nature*, 2, 298, 309.
- Climbing Plants.—(Asa Gray) *Nation*, 22, 12, 32.
- Critics on.—(T. H. Huxley) *Contemporary*, 18, 443.
- Descent of Man.—Quarterly, 131, 47; same art. *Liv. Age*, 111, 6; same art. *Eclectic*, Mag. 77, 385, 605. *Westminster*, 98, 378. *All the Year Round*, 25, 445. *Edinburgh*, 134, 195. (P. H. Pye-Smith) *Nature*, 3, 442, 463. (J. H. Pepper) *Jour. Spec. Philos.* 10, 134. (B. G. Wilder) *Nation*, 12, 258. (A. Weld) *Month*, 15, 71. (J. Stephenson) *Putnam's Mag.* 5, 79. (E. Nisbet) *Bapt. Quar.* 7, 204. (C. Thomas) *Lutheran Quar.* 2, 213, 346. *Brownson's Review*, 22, 340. *Monthly Relig. Mag.* 45, 501. *Southern Rev.* new ser. 9, 733. *Old and New*, 3, 594.
- Expression of Emotions.—*Edinburgh*, 137, 472; same art. *Liv. Age*, 118, 3. (H. Holbeach) *St. Paul's*, 12, 190.
- Facts and Fancies of.—(D. Brewster) *Good Words*, 3, 3.
- Hypotheses of.—(G. H. Lewes) *Fortnightly*, 9, 353, 611; 10, 61, 492.
- Insectivorous Plants.—(A. W. Bennett) *Nature*, 12, 206, 228. (Asa Gray) *Nation*, 22, 12, 32.
- on his Travels.—(R. E. Thompson) *Penn Mo.* 2, 562.
- Origin of Species.—*Edinburgh*, 111, 487; same art. *Liv. Age*, 66, 3. (T. H. Huxley) *Macmillan*, 1, 142. *Macmillan*, 3, 81. *Quarterly*, 108, 225; same art. *Liv. Age*, 66, 515. *National Rev.* 10, 188. *Westminster*, 73, 541. (G. H. Lewes) *Fortnightly*, 9, 353, 611. (Asa Gray) *Am. Jour. Sci.* 79, 153; 80, 226. (Asa Gray) *Atlantic*, 6, 109, 229. *North Brit. Rev.* 32, 455; 46, 227. *London Quarterly*, 14, 281. *British Quar.* 31, 398; same art. *Eclectic*, Mag. 50, 331. *Eclectic*, Rev. 111, 217. *Chambers's Journal*, 32, 388. (J. A. Lowell) *Christian Exam.* 68, 449. (W. C. Wilson) *Methodist Quar.* 21, 605. (B. G. Wilder) *Nation*, 12, 199. (J. Bascom) *Amer. Presbyt. Rev.* 20, 349. (E. J. Chapman) *Canadian Jour.* new ser. 5, 367. (W. Hincks) *Canad. Jour.* new ser. 8, 390.
- Philosophy of Language of.—(Max Müller) *Fraser*, 87, 525, 659; 88, 1.
- Darwinism.—*Dublin Rev.* 48, 50. *Eclectic*, Rev. 117, 337. *Student and Intellect. Observer*, 1, 179. (W. M. Rice) *New Englander*, 26, 603. (L. T. Adams) *New Englander*, 33, 741. (J. B. Drury) *Scribner*, 10, 348. (E. Gardiner) *Bibliotheca Sacra*, 29, 240. (G. F. Wright) *Bibliotheca Sacra*, 33, 656. (W. H. Penning) *Tinsley*, 19, 515. (J. A. Lowell) *Christian Exam.* 68, 449. (L. J. Livermore) *Unitarian Rev.* 3, 237. (H. H. Furness) *Unitarian Rev.* 5, 291. (F. Smith) *Catholic World*, 17, 641. (J. Bayma) *Catholic World*, 26, 496. (G. Axford) *Old and New*, 6, 655. (G. M. Kellogg) *Old and New*, 8, 283. *Am. Church Rev.* 21, 525. (L. J. Sprague) *Atlantic*, 18, 415. *Southern Rev.* new ser. 12, 406.
- Agassiz and.—(John Fiske) *Pop. Sci. Mo.* 3, 692.
- and Christianity.—(E. O. Haven) *Lakeside Monthly*, 7, 302.
- Man in.—*Am. Church Rev.* 24, 288.
- and Design, St. Clair on.—*Dublin Rev.* 75, 232.
- and Divinity.—*Fraser*, 85, 409; same art. *Pop. Sci. Mo.* 1, 188.
- and Language.—(W. D. Whitney) *North Amer. Rev.* 119, 61.
- Schleicher on.—(Max Müller) *Nature*, 1, 256.
- and Morality.—(J. Watson) *Canadian Monthly*, 10, 319. (J. A. Allen) *Canadian Monthly*, 11, 490. (F. P. Cobbe) *Theol. Rev.* 8, 167.
- and National Life.—*Nature*, 1, 183.
- and Religion.—*Macmillan*, 24, 45; same art. *Eclectic*, Mag. 77, 25; same art. *Liv. Age*, 109, 621.

- Darwinism, Application of.—(E. Müller) *Amer. Naturalist*, 5, 271.
- Attitude of Working Naturalists towards.—(Asa Gray) *Nation*, 17, 258.
- Bateman on.—*Dublin Rev.* 83, 139. (John Fiske) *Nation*, 27, 367.
- Dangers of.—*Pop. Sci. Mo.* 15, 68.
- Deduction from.—(W. S. Jevons) *Nature*, 1, 231.
- Ethical Aspect of.—(J. Watson) *Canad. Mo.* 11, 638.
- Fiske on.—*Nature*, 20, 575.
- Gray's Darwiniana.—(H. W. Holland) *Nation*, 22, 358.
- Great Difficulty of.—*Nature*, 5, 63.
- Haeckel's Reply to Virchow.—(H. T. Finch) *Nation*, 28, 320.
- Historic Development of.—(G. W. Lamson) *Baptist Quar.* 11, 29.
- in Germany.—(C. L. Brace) *North Amer. Rev.* 110, 284. (C. Wright) *Nation*, 21, 168. *Anthrop. Rev.* 6, 21.
- Latest Attack on.—(A. R. Wallace) *Nature*, 6, 237.
- Mivart on.—*Dublin Rev.* 68, 482.
- Objections to.—(E. Nisbet) *Bapt. Quar.* 7, 69, 204.
- Ridiculous.—(W. Streissguth) *Lutheran Quar.* 5, 404.
- Science against.—(J. Moore) *Universalist Quar.* 35, 186.
- Strictures on.—(H. H. Howorth) *Anthrop. Jour.* 2, 21; 3, 208; 4, 101.
- Studies in.—(J. F. Garrison) *Amer. Church Rev.* 27, 197.
- Theological Import of.—*Christian Observer*, 73, 623.
- True and the False in.—(E. von Hartmann) *Jour. Spec. Philos.* 11, 244, 392; 12, 138; 13, 139.
- versus Philosophy.—*Southern Rev.* new ser. 13, 253.
- What is?—(Asa Gray) *Nation*, 18, 348.

GEOGRAPHICAL NOTES.

ACCORDING to present arrangements, Sir Allen Young will command the vessel which is to go out in search, and for the relief, of Mr. Leigh Smith. A chartered steamer is now being strengthened for the purpose.

Good news from Rubánga, the capital of King Mtesa, on Victoria Nyanza, dated last Christmas, was received this week. Both missionaries are well and happy. A strong reinforcement of new men is starting from England to the lake immediately. Intermediate stations will be occupied to Zanzibar, and some are already occupied. The weakening of the aggressive power of Egypt on the north has greatly contributed to restore quiet to the minds of the chiefs of Central Africa.

Stieler's School Atlas has just been published in a new and improved edition, and we note with satisfaction that the Greenwich meridian has been adopted throughout, and the geographical mile, of which sixty go to the degree, has been substituted for the old German mile of four times that length. This is a step in the right direction which outweighs all the resolutions of impotent congresses on initial meridians and units of length. The altitudes are, of course, given in metres and not in feet, and we wish a powerful body like the Royal Geographical Society would follow this example.

Hardly sufficient notice has been taken of the telegram in the *Times* stating that, out of thirty-seven men who landed safely from the Rodgers, thirty lost their lives in making their land journey. They had provisions for three months, but it would seem they had been unable to carry them.

MR. T. DUNMAN.

We regret to have to announce the death, at the age of thirty-two, of a promising young teacher of scientific subjects—Mr. Thomas Dunman, lecturer on physiology at the Birkbeck Institution and physical science lecturer at the Working Men's College, whose brief career furnishes a remarkable instance of what may be done by energy, perseverance, and a strong faith in one's own powers. His early education was limited, but his reading was wide, his memory was tenacious, and he possessed unusual mental vigour. He made himself master of Latin and Greek while working for his living at a most uncongenial occupation, and in spite of his sur-

roundings he went on adding to his stock of knowledge.

About seven years ago he took charge of the teaching of physiology at the Working Men's College in Great Ormond Street, and the attractiveness of his style soon made his class one of the largest and most popular in the college. At the Birkbeck Institution, too, where he succeeded Dr. Aveling, his work was much appreciated, although latterly failing health somewhat interfered with his labours.

In 1879 he published a 'Glossary of Biological, Anatomical, and Physiological Terms,' which has sold well both here and in America; and finding his lectures on popular scientific subjects were much appreciated, he commenced last year to issue them in pamphlet form. In this way four had appeared, 'The Mechanism of Sensation,' 'The Starlit Sky,' 'Prehistoric Man,' and 'Volcanoes and Coral Reefs.' He contributed to Messrs. Cassell's 'Science for All,' to Messrs. Ward & Lock's 'Universal Instructor,' and several other publications.

He married early, and the effort to support his family by science teaching and lecturing may fairly be said to have cost him his life. During the past two years there were warnings that his energies were being overtaxed, but they were unheeded, and at the beginning of the present year brain troubles became markedly apparent, and he was obliged to give up work. He gradually grew worse, and died on the 9th inst., leaving a widow and two children, for whom he had been unable to make any provision.

ASTRONOMICAL NOTES.

THE total eclipse of the sun next Wednesday, the 17th inst., which has taken so many astronomers to Egypt (where we heartily wish them good success), will be only visible in this country as a small partial eclipse. Although the south-eastern part of England will be the best for seeing it in the British Islands, the largest obscuration at Greenwich will be only 0.186 of the sun's diameter, and the eclipse will last altogether about 1^h 12^m, commencing at 6^h 10^m A.M. At Edinburgh the eclipse will only last 55^m, and its greatest amount will be only 0.105 of the sun's diameter. No other eclipse will take place this year except the solar eclipse of November 10th, which will be annular in part of the South Pacific Ocean, the line of centrality only touching land on the south coast of New Guinea and on a few small islands.

Another small planet (No. 225) was discovered by Dr. J. Palisa at Vienna on April 19th.

The comet (a, 1882) is now about seventeen, and will at the end of the month be about seventy, times as bright as at the time of discovery, so that before that it will probably be easily visible to the naked eye. The following are its places during the rest of this month for Berlin midnight, as computed by Dr. E. Lamp, of Kiel:—

Date.	R.A. h. m. s.	N.P.D. ° ' "
May 13	0 41 31	15 56
" 14	1 5 14	16 29
" 15	1 27 30	17 11
" 16	1 48 5	18 3
" 17	2 6 32	19 2
" 18	2 23 53	20 9
" 19	2 39 14	21 22
" 20	2 53 0	22 41
" 21	3 5 21	24 5
" 22	3 16 26	25 34
" 23	3 26 24	27 6
" 24	3 35 20	28 41
" 25	3 43 27	30 20
" 26	3 50 46	32 2
" 27	3 57 24	33 47
" 28	4 3 27	35 35
" 29	4 8 57	37 25
" 30	4 14 1	39 19
" 31	4 18 39	41 15

According to Dr. Lamp, the perihelion passage will take place a little after midnight on June 10th, at the distance from the sun of only 0.061 in terms of the earth's mean distance, which is almost exactly the same as that of the famous comet of 1680. *Astronomische Nachrichten*, No. 2428, contains a letter from Mr. Lewis Boss,

Director of the Dudley Observatory at Albany, N.Y., in which he gives an account of the discovery of the comet by Mr. Charles S. Wells, assistant there, about four o'clock on the morning of March 18th. "At that time he records that the new object was small and bright, with a nucleus and tail. The tail was very narrow, and estimated to be only 5' in length." Mr. Boss observed it first himself on the 19th, a very fine night, on which the comet appeared to him "like a great comet in miniature." There was a faint nucleus, like a blurred star of the tenth magnitude, whilst the light from the head was about equal to that of a star of the eighth magnitude.

A Correspondent writes:—"Mr. Huggins recently succeeded in taking a photograph of the spectrum of the nebula in Orion. The same feat was achieved almost at the same time by Dr. Henry Draper, of New York, whose researches in solar physics have been so profound and fruitful. Dr. Draper has also photographed the nebula, and he is engaged in watching for the process of aggregation into stars, a process which he thinks he has detected."

Mr. P. Edward Dove has been appointed secretary to the Transit of Venus Commission.

SOCIETIES.

ROYAL.—May 4.—The President in the chair.—The list of names of candidates recommended for election was read.—The following paper was read: 'On the Specific Resistance of Mercury,' by Lord Rayleigh.

GEOGRAPHICAL.—May 8.—Right Hon. Lord Aberdeen, President, in the chair.—The following gentlemen were elected Fellows: Messrs. D. B. Blair, S. Browne, H. C. A. Conybeare, W. B. Gurdon, H. M. Hughes, and H. B. Ince.—The paper read was 'Surveys and Explorations in the Native States of the Malayan Peninsula, 1875 to 1882,' by Mr. D. D. Daly.

SOCIETY OF ANTIQUARIES.—May 4.—Mr. Freshfield, V.P., in the chair.—The nomination of Mr. J. Evans as Vice-President was read.—The Chairman called attention to the Bishop of London's "Union of Benefices Bill," the effect of which, as he believed, would be to add eight or nine to the list of interesting historical and architectural buildings which had been destroyed in the City of London.—A resolution was passed calling the attention of the Earl of Carnarvon, President, to the proposed measure, and expressing a hope either that the Bill would not be allowed to pass into law, or that clauses might be introduced which would avert the destruction with which some of the most interesting churches in the City of London were now threatened.—Mr. R. Day exhibited two matrices of foreign medieval seals of ecclesiastics.—Mr. J. H. Middleton communicated a note on an interesting discovery which had been made in the library of the Deanery of Westminster. On removing some of the boards of the floor a pavement of encaustic tiles was discovered. It is possible that this may eventually, on further examination, prove to be the floor of the chapel of the old abbot's house, the position of which has hitherto been a matter of doubt.—Mr. F. M. Nichols laid before the Society an historical poem of the fifteenth century on the mutability of fortune, illustrated by the fate of Eleanor Cobham, and the deaths of John, Duke of Somerset, and Humphrey, Duke of Gloucester, and containing some interesting particulars as to the cause of King Henry's animosity. It appears to have been believed that one of the bishops (probably William Ayscough, Bishop of Salisbury) had revealed to the king some information respecting Duke Humphrey's acts and intentions which he had learnt in the confessional—a scandalous imputation which may have helped to bring about the murder of Bishop Ayscough on the 29th of June, 1450.—The Rev. J. Baron read a paper on certain representations of St. George and the Dragon, in continuation of a previous paper on the same subject.

ARCHÆOLOGICAL INSTITUTE.—May 4.—Mr. T. H. Baylis in the chair.—A communication from the Rev. C. F. R. Palmer was read, consisting of notes on the Priory of Dartford, Kent, compiled from the archives of the Dominicans at Rome, to which Mr. Palmer has been permitted access by the courtesy of the present head of the order. These extracts supplement in several particulars the learned history of the nunnery by Mr. Palmer, published in vol. xxxvi. of the *Journal* of the Institute. Instances occur of permission to the sisters to use linen gar-

ments, in one instance "propter debilitatem et antiquitatem"; of sisters being allowed to speak with friends of honourable fame in the common speaking room, or locutorium; of assignments of confessors, and the like.—A paper by Canon Venables, on Carrow Priory, Norwich, was read. This house, also a nunnery, was so utterly demolished at the Dissolution that nothing of it remained, except the prioress's house, which was turned into a dwelling-house, and the cores of the walls of the cloister garth (for the stone settings had all been removed), which were preserved to enclose a garden. All the rest was underground, invisible, and forgotten. At a meeting of the Congress of the Archaeological Association in 1879, attention was drawn to the subject, with the result that a complete course of excavation was commenced, and has been completed at the cost of the proprietor, Mr. J. J. Coleman, one of the members for Norwich, to whose munificence in this matter archaeology is greatly indebted. Remains have been brought to light, under the superintendence of Mr. A. S. King, of the church, chapter room, slype, day room, and other offices. Canon Venables in his paper drew attention to the circumstances that the scene of one of the poems of Skelton, *temp. Henry VII.* is laid at Carrow. It is called a 'Little Boke of Philip Sparrow,' being a jocular "lament" for the loss of a pet bird belonging to one of the inmates of the nunnery, Mistress Jane Scrope. Carrow is almost unnoticed in the ordinary histories of the locality.—The Rev. Edward King exhibited a dish, bearing the name of "Thomas Toft," which he has had the good fortune to pick up near Werrington, in the county of Devon. The dish, though not the largest of the few known specimens of "Toft" dishes, is one of the best in point of execution. The design is that of the royal supporters, a lion and unicorn, with a floriated stem between them. The dish also bears the initials T. L.—Capt. Hoare exhibited one of the foundation medals of the Archaeological Association, dated in 1843, before the secession of the Institute in 1846.

ZOOLOGICAL.—May 2.—Prof. W. H. Flower, President, in the chair.—Before commencing the usual proceedings, the President called attention to the fact that one of the communications made to the previous meeting was from the pen of Mr. Darwin, and took the opportunity of referring to the labours and character of the illustrious naturalist.—Mr. Slater exhibited a drawing of a tapir presented to the Society by Mr. F. Zürcher in August last, which had been captured on the Yuruari river in Venezuela. Mr. Slater observed that in form and colour this animal seemed to agree better with *Tapirus Dovii* than with the ordinary *T. Americanus*, and suggested that it was quite likely that the former species might be the tapir of the northern coast-region of Columbia and Venezuela.—Papers were read: by Mr. J. E. Harting, on the desirability of adopting a standard of nomenclature when describing the colours of natural objects,—by Dr. H. Gadov, on the structure of feathers in relation to their colour, in the course of which he endeavoured to show how the optical appearances of the various colours met with in the feathers of birds were produced,—by Prof. Flower, on the cranium of a cetacean of the genus *Hyporodon* from the Australian seas, upon which he proposed to found a new species, *H. planifrons*,—from Dr. O. Staudinger, on some new and interesting species of Rhopalocera from the New World,—from Mr. H. J. Elwes, on a collection of butterflies made on the Tibetan side of the frontier of Sikkim, amongst which were examples of several species new to science,—and from Mr. E. L. Layard, on a new species of parrot of the genus *Nymphicus* from Uvæ, one of the Loyalty group, which he proposed to call *Nymphicus Uvænsis*.

CHEMICAL.—May 4.—Dr. Gilbert, President, in the chair.—Prof. J. Dewar delivered a lecture 'On the Recent Development of the Theory of Dissociation.'

PHILOLOGICAL.—May 5.—Mr. A. J. Ellis, President, in the chair.—A paper entitled 'Some Notes on Grammar' was read by Mr. E. L. Brandreth. It was contended that words ought to be classed as parts of speech with reference to their functions in a sentence, not by attaching meanings to them independent of such functions, and that some of these functions were primary, others secondary. It was next observed that the grammar, especially of modern languages, was usually treated in accordance with a fixed order of ideas, which was determined to a great extent by the forms of the Latin grammar, whereas it was held that the mode of formal expression of each language should be made as far as possible to determine the order of ideas—that the genius of a language could not otherwise be properly represented. The paper concluded with a reference to compound words. It was held that it was form, not meaning, that made true compounds.

INSTITUTION OF CIVIL ENGINEERS.—May 9.—Sir F. Bramwell, V.P., in the chair.—The paper read was 'On Coal Washing,' by Mr. T. F. Harvey.

ROYAL INSTITUTION.—May 8.—Mr. W. Spottiswoode, Manager, in the chair.—Mrs. C. W. Mitchell, Mrs. A. Siemens, Col. F. R. W. Sibthorp, Dr. A. Meadows, and Messrs. R. C. Baxter, G. Christian, C. Combe, C. Haag, J. E. Mayall, A. Siemens, and A. J. Wright were elected Members.—Prof. Tyndall was re-elected Professor of Natural Philosophy.

SOCIETY OF ARTS.—May 5.—Sir G. Birdwood in the chair.—A paper 'On Experiences of a European Zemindar (landholder) in Behar' was read before the Indian Section by Mr. J. Mylne.

May 8.—Mr. H. T. Wood in the chair.—The first of the present course of Cantor Lectures, 'On Book Illustration, Old and New,' was delivered by Mr. J. Comyns Carr. The lecture was devoted to a consideration of the proper relation of printed text and illustrated design and to the general history of the art.

May 10.—Mr. E. Birkbeck in the chair.—A paper 'On the Fish Supply of London' was read by Mr. Spencer Walpole, H.M. late Chief Inspector of Salmon Fisheries.

ANTHROPOLOGICAL INSTITUTE.—May 9.—Major-General Pitt Rivers, President, in the chair.—Mr. H. L. Roth was elected a Member.—Mr. G. M. Atkinson made some remarks on a palæolithic implement found eighteen feet below the bed of the Thames at Chelsea and exhibited by Mr. L. Young, and on a jet ornament from Garvaghy, co. Londonderry, exhibited by Mr. A. G. Geoghegan.—Mr. W. G. Smith exhibited a series of large palæolithic implements recently discovered.—Dr. Beddoe read a paper 'On the Evidence of Surnames as to Ethnological Changes in England.' The discussion was sustained by Messrs. Hyde Clarke, Holt, Harrison, Prideaux, Atkinson, C. Roberts, and the Chairman.—Mr. P. Harrison read a paper 'On the Survival of Certain Racial Features in the Population of the British Isles at the Present Day.' Dr. Beddoe, Prof. Thane, Mr. Atkinson, and the President joined in the discussion.

PHYSICAL.—May 6.—Prof. Clifton, President, in the chair.—Mr. W. H. Heaton was elected a Member.—Mr. Lecky exhibited a cheap form of cell devised by Mr. A. Bennett, of Glasgow.—Dr. Guthrie read a paper, by Dr. R. F. Brown, 'On Mercury Thermometers.'—Dr. Guthrie gave results of measurements on the vertical repulsion between a suspended horseshoe magnet and a rotating copper disc. The repulsion appeared to vary in proportion to the square of the rotation.

ARISTOTELIAN.—May 1.—Mr. S. H. Hodgson, President, in the chair.—A discussion took place on 'Perception and its Dependent Ideas, Percept, Presentation and Representation, Similarity and Dissimilarity, Comparison, and Intuition.'

MEETINGS FOR THE ENSUING WEEK.

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| Mon. | Asiatic, 4.—Anniversary. |
| | Education, 7½.—'Festivals,' Mr. T. M. Williams. |
| | Aristotelian, 7½.—'Occam and the Critics,' Dr. J. Burns-Gibson. |
| | Victoria Institute, 8.—'Dictatorial Scientific Utterances and the Decline of Thought,' Prof. L. S. Beale. |
| | Society of Arts, 8.—'Book Illustration, Old and New,' Lecture II., Mr. C. Carr (Cantor Lecture). |
| | Institute of British Architects, 8.—'Recent Progress in the Electric Lighting of Buildings,' Mr. J. Slater. |
| Tues. | Royal Institution, 3.—'Digestion,' Prof. A. Gamgee. |
| | Statistical, 12. |
| | Civil Engineers, 8.—'Various Systems of grinding Wheat, and the Machines used in Corn Mills,' Mr. W. P. Baker; 'High Grinding by Roller-Mills in England,' Mr. H. Simon; 'Roller-Mills and Milling as practised in Budapest,' Mr. W. B. Harding. |
| | Zoological, 8½.—'On Additions to the Menagerie in April,' The Secretary; 'New Genera and Species of Araneidae,' Rev. O. P. Cambridge; 'Points in the Anatomy of the Tadpole (Tadpole), and on the Systematic Position of that Group,' Mr. W. A. Forbes. |
| Wed. | United Service Institution, 3.—'Future of Electric Lighting, and on the Exhibition at the Crystal Palace,' Mr. St. George Lane-Fox. |
| | Institute of Bankers, 6. |
| | Meteorological, 7.—'Diurnal Variation of Wind and Weather in relation to Isobaric Lines,' Hon. R. Abercromby; 'Mechanical Conditions of Storms, Hurricanes, and Cyclones,' Mr. W. F. Stanley. |
| | British Archaeological Association, 8.—'The Camden Hall of the New Stock Exchange,' Mr. E. H. L. Brock. |
| | Society of Arts, 8.—'Constant Supply and Waste of Water,' Mr. G. F. Deacon. |
| Thurs. | Royal Institution, 3.—'The Metals,' Prof. Dewar. |
| | Historical, 8.—'Iberian and Belgian Influence in Britain,' Mr. Hyde Clarke; 'Ancient Britain,' Rev. G. Edwards. |
| | Telegraph Engineers, 8.—'Attraction and Repulsion due to Sonorous Vibrations,' Mr. A. Stroh. |
| | Chemical, 8.—'Precipitation of Alums by Sodium Carbonate,' Dr. E. J. Mills and Mr. E. L. Barr; 'Mosaic Polarization by Chemical Substances under Magnetic Influence,' Mr. W. H. Perkin. |
| Fri. | United Service Institution, 3.—'Relation between the Size, Speed, and Power of Marine Engines,' Mr. R. Bennett. |
| | Philological, 8.—'Anniversary, President's Address.' |
| | Royal Institution, 9.—'Making and Working of a Channel Tunnel,' Sir F. Bramwell. |
| Sat. | Physical, 3. |
| | Royal Institution, 3.—'Poetry and its Literary Forms,' Prof. D. Masson. |

Science Gossip.

It is proposed, we believe, to place a bust of Mr. Darwin in the Abbey, and, if the funds admit, to found a scholarship bearing his name, and intended to foster the pursuit of scientific research.

DR. C. W. SIEMENS is the president elect of the Southampton meeting of the British Association on the 23rd of August. The American Association meets at Montreal on the same day, under the presidency of Principal Dawson; and the French Association will meet at Rochelle on August 24th.

A "SOCIETY FOR PSYCHICAL RESEARCH" has been started under the presidency of Mr. Henry Sidgwick. Several men of note who have leanings in the direction of spiritualism, but who have hitherto avoided declaring themselves so openly, are connected with it: Mr. A. J. Balfour, M.P., Prof. Balfour Stewart, Mr. R. H. Hutton, Hon. Roden Noel, Mr. F. Myers, Dr. Lockhart Robertson, and others. It makes one rub one's eyes to find a society founded in 1882 gravely announcing a "Committee on Apparitions, Haunted Houses," &c., presided over by Mr. Hensleigh Wedgwood. It is a pity that the Cock Lane ghost is extinct. There is a committee on "Thought Reading" headed by Prof. Barrett. By the way, we may mention that Mr. Stuart Cumberland gave a singularly successful exposure of "thought reading" before a distinguished audience the other evening. He easily discovered an object hid by Monsignor Capel in Mr. Cumberland's absence from the room. In a like manner, but with even greater facility, a pin stuck in the vest of a spiritualist doctor by the secretary of the "Society for Psychical Research" was found by Mr. Cumberland. Prof. Croom Robertson and Prof. Ray Lankester stated that where Mr. Bishop had failed Mr. Cumberland had succeeded, and that he was by far the greatest exponent of the profession that had yet come forward—the special merit of his experiments lying in the fact that he made no pretensions, simply claiming to succeed by natural perception.

DR. FLEMING has patented a new insulating material, stated to be as efficient as gutta-percha or ebonite, and much cheaper. It is reported to be a compound of cotton waste, sawdust, paper pulp, and other fibrous matters, which are by pressure made impervious to moisture or to acids. Sir Wm. Thomson and Mr. Preece have examined this new material, to which is given the name of "Insulite."

M. MASCART, at the Séance of April 24th, brought before the Académie des Sciences of Paris a report on a remarkable magnetic perturbation of large extent. After some preliminary indications, the storm began on the night of April 13th and continued a week or more, strong shocks occurring on the 16th and 20th of that month.

DR. STEVENSON, of Guy's Hospital, has been appointed by the President of the Royal College of Physicians of London as scientific analyst, to conduct any analyses that may in the interests of justice be ordered by Her Majesty's Secretary of State.

MM. P. HAUTEFEUILLE and J. CHAPPUIS brought before the Académie des Sciences at the Séance of April 17th a result obtained by them. They find that ozone prepared by the electrization of dry air is mixed with another gaseous compound, "pernitric acid." The formation of this acid is limited, like that of ozone, by a given temperature, which may be fixed by the decrease of pressure to which the gaseous mixture is submitted. The preparation of pernitric acid can only be effected advantageously at low temperatures.

MESSRS. GEMPERLI & Co., of Hergiswyl, canton of Unterwalden, have introduced a new

blasting material termed "Amidogène." It is stated to be entirely free from danger, as it will not explode unless it is under compression. The explosive effect of this substance is said to be midway between dynamite and good gunpowder.

M. FATIE in the *Archives des Sciences* describes, under the name of a "siphonoid" apparatus, an instrument for distributing sulphurous anhydride, which he has demonstrated to be one of the most powerful disinfectants.

M. JACQUELAIN on the 27th of March brought before the Académie des Sciences a memoir 'Sur la Préparation des Carbones Purs destinés à l'Eclairage Électrique.' An extract from this memoir is printed in the *Comptes Rendus*, and its importance in connexion with the use of the electric light induces us to call special attention to it.

M. PETERMAN has communicated to the Belgian Academy a new method of analysis, especially suitable for the examination of arable soils. A vessel is divided by a piece of membrane. On one side the soil is placed, on the other pure distilled water; by dialysis the following substances, which are the nutriment of plants, pass into the water: lime, magnesia, iron, potash, soda, chlorine, with phosphoric and other acids. The organic matters contained in soils are separable in like manner by endosmose.

FINE ARTS

SOCIETY OF BRITISH ARTISTS.—FIFTY-NINTH ANNUAL EXHIBITION NOW OPEN, at the Suffolk Street Galleries, Pall Mall East, from Nine to Six daily.—Admission, 1s.
THOS. ROBERTS, Secretary.

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE NINETY-SEVENTH EXHIBITION IS NOW OPEN, 5, Pall Mall East, from Ten to Six.—Admission, 1s.; Catalogue, 6d.
ALFRED D. FRIPP, Secretary.

THE GROSVENOR GALLERY.—SUMMER EXHIBITION.—NOW OPEN, from Nine till Seven.—Admission, 1s.; Season Tickets, 5s.

THE EIGHTEENTH ANNUAL EXHIBITION OF PICTURES BY Artists of the British and Foreign Schools is NOW OPEN at THOMAS McLEAN'S Gallery, 7, Haymarket.—Admission, including Catalogue, 1s.

TERCENTENARY OF SIR FRANCIS DRAKE.—THE COMMEMORATIVE PICTURES.—The Armada sailing from Ferrol.—The Armada in Sight: Plymouth Hoe—and the Decisive Battle off Gravelines—together with some Relics of Drake and his time. ON VIEW Daily from Ten till Six, at Messrs. H. Graves & Co.'s, 6, Pall Mall.—Admission, 1s.

THE LION AT HOME, by ROSA BONHEUR.—This splendid Chef-d'œuvre, the latest production of this celebrated Artist, also the complete Engraved Works of Rosa Bonheur, NOW ON EXHIBITION at L. H. LEFÈVRE'S Gallery, 1s, King-street, St. James's, S.W.—Admission, 1s. Ten to Six.

DORÉ'S GREAT WORKS.—CHRIST LEAVING THE PRETORIUM, 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Ecce Homo,' 'The Ascension,' 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

THE ROYAL ACADEMY.

(Third Notice.)

ABOUT Mr. Prinsep's Foolish Virgin At the Golden Gate (No. 163) a few words have already appeared in these columns. The handsome figure is clad in a saffron robe, with a pink trabæa which, like a toga, encloses her form, and covers its contours without hiding them. The heart-sick expression of her wan features as she leans with vain expectation against the carved and gilded door, which was closed before she came, is pathetic and genuine. The taint of luxury in her face and air is suited to the subject. Technically speaking, the best element of this picture is its fine tone as displayed in the relations between the toga, the flesh, and the door. Next to this we enjoy the colour as a whole. A much larger picture is the *Death of Seward the Strong* (558). As we have already described this work, it is needless only to call attention to the careful and workmanlike manner in which several parts of it have been delineated, and the many incidents, such as the page putting the weapon into his master's failing grasp, which show how much attention was given to its design. *Phyllida* (335) is an animated figure in green, placed against a black and gold Japanese screen and looking at us with a half-demure and

earnest smile. It is a noteworthy study in tone and colour.

Mr. Boughton's *Burgomaster's Daughter* (63) in a skating costume of the seventeenth century is a good study of a quaint and picturesque dress, principally in half-tints, and in this respect it is suited to the painter's mode of colouring. The girl wears a sea-green tippet trimmed with brown-grey fur, and an apron of mixed red and grey, and she holds a pair of old-fashioned Dutch skates. The landscape is icy, but the picture is not cold. The same artist's *Muiden, North Holland* (342), is one of that series of Dutch subjects with which he has lately favoured us. Although one of the roughest, it is the most animated and most richly coloured. The costumes are curious, the actions spirited. A *Dutch Sea-side Resort, discussing the New Arrivals* (363), belongs to the same series, and, notwithstanding its opaqueness, has some very pleasant green and silvery colour, which, like the rest of the picture, only needs to be refined to make the work charming. 'The Weeders of the Pavement,' No. 45 at the Grosvenor Gallery Exhibition, belongs to the same series, and, we hope, closes the rather numerous list.—The strong and exaggerated tones, coarse handling, and crude contrasts of colours and lights and shadows which distinguish the declining art of Herr Munkacsy suffer from the neighbourhood of the pictures of Mr. Boughton, although they are by no means over refined. "Avant la fête du papa" (64) depicts a sumptuous chamber, or rather museum of bric-à-brac, where a lady fills a deep blue vase with flowers in the presence of two preternaturally small children. The painting is wonderfully clever, but the picture is a wilderness of *chic*, not a refined and learnedly delicate piece of art, such as a good painter might easily have produced, and such as the subject would readily lend itself to.

Among other noteworthy foreign pictures is an interesting and attractive work, *The Yacht La Sirène* (391), by Heer Jan van Beers, described by us when at the last Salon. Heer van Beers's answer to the charge of fraud made against him by sundry critics is the picture of a sculler and a *cocotte* in a skiff, called 'Embarqués,' which is No. 2575 in the current Salon.—In the same room with 'La Sirène' is a very beautiful and humorous work of M. E. de Blaas's, likewise lately at the Salon, and now called *A Venetian Convent in the Eighteenth Century* (370). It shows the interior of a white stone room, while "Punch" is represented to the nuns, novices, and pupils. The illumination is true and delicate. The finish is exquisite and soft, and the general silvery tone is delightful. The effects of "Punch" are made to appear with wonderful spirit in the faces and actions of the girls and their guardians, from the brunette of twelve, who, shrieking with laughter, cannot contain her delight, although a teacher demurely remonstrates with her, to the saddened old nun who looks on gravely, but is not without sympathy in the pleasure of the girls. Here is a gentle girl who smiles, there is a stupid one who cannot see the fun; next to the latter sits one who is thoroughly puzzled. Two full-grown damsels on our right are charmingly fresh in looks, raiment, and painting.—We have already mentioned M. Motte's *Geese of the Capitol* (582) as a clever spectacular picture, from the Salon of last year. Although inferior to M. de Blaas's picture, it is worthy of a better place than it occupies.—M. H. Fantin's *La Brodeuse* (94) is one of his happiest pieces of tone painting, a study of warm black and grey, with delicious half tones and tints of the face and hands.—Heervan Haanen's *Luncheon Time in a Venetian Sartoria* (176) is a fine specimen of his peculiarly solid, spirited, and brilliant art. Each figure, like each face, tells its tale, and is touched with rare power in a manner which has produced a host of imitations. The same painter's *Cobbler's Shop* (344) depicts to the life a girl standing at a house door and flirting demurely with the tenant. Her brown dress,

olive grey apron, and yellow shawl form first-rate colour, and they are finely harmonized by the surrounding tints of the walls and accessories.

Mr. E. Crofts's *Pause in the Attack* (102) shows the English about to sally from the shattered gate of Hougoumont, at Waterloo, while the French troops stop the road before it. This picture comes nearest of any of the artist's works to those of his model M. Detaille, but the crispness and firm touch of the Frenchman are ill replaced by the somewhat loose and blunt mode of these figures; bright colour and good general keeping are not absent. The design lacks effective incidents—that is, it needs inventive powers to be a complete success. See the corresponding subject in *At the Farm of Mont St. Jean* (730).—Mr. J. Clark in *Waifs and Strays* (151) has delineated a company of ragamuffin boys picked from the street to receive tea and cake from charitable ladies. Apart from the incredible amount of beauty and excess of gentleness in the manners of the lads, there is abundance of genuine character, and even something like a charm, in their expressions, and the tale is cleverly told. This picture is unusually warm for the artist; some parts of the figures are slovenly in their execution. The painter sends three other works.—The new A.R.A., Mr. Woods, looked carefully at Heer van Haanen while he painted *Bargaining for an Old Master* (182). The scene is a shop front in a street of Venice hung all over with copper pots and pans of a thousand hues, ages, and forms, besides the cast finery of churches, barracks, and houses, while heaps of dirty *bric-à-brac* strew the pavement before the dark den, at the door of which the owner, an aged but not venerable Jew, appears in the act of chaffering with a customer, himself a quaint personage, for a picture that, torn from its frame, lies on the floor. Much humour is shown in the chief figures, much character and life in the lookers-on. Technically speaking, the best portion includes the wilderness of cooking utensils, which is painted with uncommon zest. Mr. Woods's *Venetian Fan Seller* (526), which many visitors will like, is in Gallery V.

We may now turn to Mr. Hook's landscapes with figures, besides the already-named 'Devon Harvest Cart' (308). "*Caller herrin'*" (303) is a coast view, including a creek and its many-coloured stones and lichens, mosses, and weeds, with a vista of the sea painted as no one in England except Mr. Hook could have painted it. Some women and a sailor are hauling ashore from a smack, which is out of the picture, a basket of silvery and purple-hued fish. This group is unusually well designed, and the figures of the women are uncommonly energetic and graceful, and their garments are well painted. The impression of our being in a bracing and chilly air, which this picture conveys, attests its power and fidelity. *Castle Building* (123), which has, by the way, a counterpart in the present *Salon*, depicts an inlet in a Highland loch, calm water between deeply tinted, barren hills, on which the light reveals grey, silver, green, and olive vegetation. There is a foreground of purple-grey sand, encumbered with black timber of wrecked vessels; near it is a stone pier, which is a specimen of careful and learned painting. Four children, whose figures are obviously too small, are busily erecting a fortress of pebbles and shells. The real subject of this picture is the many-coloured, many-toned surface of the water as it appears in bright but lowering daylight, while much vapour is in the air and many clouds gather. Some parts of this picture are roughly finished.—Mr. R. W. Macbeth's *Betrothed* (136) is a nice study of half-light on the white dress of a girl, who leans against the side of a window which opens to the sea. The various textures and local tints of the rest of her costume, as they are affected by reflected and transmitted light and the juxtaposition of a black cabinet and green curtain, have been carefully considered

and successfully rendered. The face, nevertheless, is not too well drawn nor solidly modelled, and its expression is imbecile. *The Ferry Inn* (93), by the same, is rough and slight.

Thin tints and sketchy but clever execution are the characteristics of Mr. Orchardson's *Housekeeping in the Honeymoon* (235), a beau and his rather faded bride trudging along a street. The beau carries the basket containing their purchases. The artist has failed to be humorous, but the colour of the picture as a whole is as agreeable as the painter is wont to make it. Mr. Orchardson, generally successful in portraits, has sent three specimens of his skill in that branch of art, on which, as there is nothing new about them, we need not dwell.—Mr. T. Faed is not at his best in the Scottish interior called "*There's a little lady! On with her cloak*" (241). Happy as is the arrangement of the colour and illumination in this work, excellent as are its breadth and expressions, the picture is hackneyed and commonplace. "*I cannot, mother, I cannot!*" (356) seems to be a new version, at once spirited and pathetic, of the story of one of Wilkie's best pictures. As we read it, an old mother endeavours to persuade to matrimony a daughter, who is not remarkable for human grace and beauty, but has "a will of her own," which Mr. Faed has very happily suggested. The mother's face is the best part of a somewhat slight picture: full of character and true expression, deftly painted from the life.

A group of portraits treated with incidental characteristics must needs be classed with "subject pictures." In Mr. Wells's *Friends at Yewden* (261) the view on the banks of the Thames is somewhat frigid, and the earth, air, and water all look stony. The portraits are those of Messrs. G. D. Leslie, Calderon, Hodgson, Yeames, and the artist. The likenesses are cold and unsympathetic, and, were it not for poor Mr. Hodgson's figure, the world would think that Mr. Wells had been cruellest to himself. Mr. Yeames is posed like a young Hercules, and Mr. Leslie, in spite of his experience as a waterman, will surely topple out of his skiff into the river.—Mr. Armitage has not been very happy in the pathetic picture of the *Meeting of St. Francis and St. Dominic amongst the Ruins of Ancient Rome* (267). Honourable care and learning in dealing with a view of the Forum and several of the buildings of the antique city have not sufficed to give animation to the thin and somewhat flat figures of the two saints. Their faces are not vivacious, and their actions hardly express the true tale of their lives, which Fra Bartolommeo essayed to tell in one of his most famous designs.—Of Mr. Fildes's single contribution, the half-length figure of *Nina* (268), we have already spoken.—Near this hangs Mr. J. Collier's *Clytemnestra* (272), not a fortunate picture in the modern French style, though undeniably effective and energetic, and resembling the dramatic and sensational works of which too many appear in the *Salon*. The lean and passion-worn face of the queen, her hard-set features and glaring eyes, remind us but too closely of the traditions of the French stage. The figure is passionate enough, but there is little grandeur in its air or in the mere fierceness of the face. Such a Clytemnestra is not worth painting with the skill Mr. Collier possesses.—Splendidly effective in its way, which is somewhat like that of a spectacle and entirely decorative, is the very attractive picture by Mr. Dicksee called *A Love Story* (290). The figures of the two lovers, sitting in moonlight shadows among laurels, are half revealed by light direct and reflected, half hidden in the shadows of the foliage. Mr. Dicksee, who is a faithful admirer of the graceful genius of Sir Frederic Leighton, has been more than usually fortunate on this occasion in his imitation of his model. The lady is listening with clasped hands to the ardent tale of her companion, who clasps his knee while he leans sideways to

whisper in her ear. The design is pre-eminently fit for a decoration, but we should have preferred a less taking effect, and somewhat less of sweet grace in the expressions, attitudes, and general treatment of a very agreeable but not at all masculine picture. The representation of moonlight is so entirely spectacular that it is sure to attract the public.

Another Associate has sent to this exhibition the best picture he has yet produced. This is *The Letter-Writer* (294) of Mr. J. B. Burgess, which reflects fortunately enough the style of John Phillip. A group of women of various ages, gathered about the table of a wizened old public letter-writer, are discussing what reply he shall make to an epistle that has troubled an over-anxious damsel, who wistfully turns to each new adviser and wrings her fingers in the misery of a divided will. The scribe sees his own way clearly enough, and he looks contemptuously over his spectacles at the troubled damsel. A well-designed girl leans back laughing and seems to mock the doubter, while a more sympathetic companion looks anxiously on in the pauses of her knitting. A sulky, would-be lover (?), cigar in hand, lingers at the door.—The last elected Academician is Mr. E. Long, whose picture of the mother of Sisera seated with her maidens in a chamber, anxiously waiting and demanding in her own heart, "*Why tarry the wheels of his chariots?*" (302), is decidedly the boldest and, on the whole, the most serious of his efforts in art. A subject of so dignified, not to say epical, a character needs to be treated with that strength of purpose, those searching efforts and solid studies, which have marked the labours of painters like Mr. Holman Hunt, Decamps, or the great masters of the sixteenth century. Mr. Long has not cared to exert himself to the required extent, but has contented himself with producing, in a comparatively easy-going fashion, an effective and agreeable picture, which will wring no one's heart in sympathy for the unfortunate mother whose glory and joy have been wrecked by a nail and a mallet.—Very complete in its way, and therefore acceptable, is Miss M. L. Gow's pretty work, *Something Interesting* (346), a young lady looking at a picture-book while crouching on the floor near a sofa. Warm, golden grey, a clear light, a neat touch, and an animated figure have made a good picture.—Mr. Storey's *Pensive Daughter* (386), a damsel walking with a basket of roses on her arm, is a good specimen of his skill, distinguished by smooth and neat if somewhat weak execution.—A pretty sentiment pervades Mr. Yeames's *Welcome as Flowers in Spring* (418), a little child's visit to pensioned old women.—Mr. J. R. Herbert's *The Appointed Hour* (491) is very interesting to those who remember how the painter, a generation ago, won his spurs by drawings of scenes such as this. This large picture reproduces—with, we think, no variations—one of the best of those spirited designs, engraved by a most excellent engraver. A fair young Venetian lady, the light hair blown from off her face in her quick and happy movements, descends the stairs of a palace, eager to meet her lover. He has been only too punctual; but a dagger has laid him on the pavement within a few feet of the unsuspecting girl; the assassin skulks away to a gondola. The tale could not be better told. The painting is not unworthy of Mr. Herbert's best days, and the whole is much more acceptable than the more pretentious Scriptural and historical subjects, in which, do what he will, the artist seems never sincere. Examples of the latter class are here in *Justice is not always Slow* (314); *Esther and her Handmaidens* (457), which is the most unfortunate of his works; and *The Happy Valley* (689).

THE SOCIETY OF PAINTERS IN WATER COLOURS.
(Second and concluding Notice.)

MR. BOYCE has sent examples of his naïf motives and careful drawing, powerful painting

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and refined sense of colour. But his subjects are rather depressing, and his effects would be more agreeable if they were more forcible. One of the most enjoyable of his drawings is *Halton Castle* (No. 2), a picture of spring sunlight. The old grey stone buildings lie on our right and are enriched with rosy tints. The sward by the roadside in the foreground is barred with light and the shadows of the thin foliage of the trees. Delicate vapours suffuse the air. An autumnal study of bright verdure and ample foliage occurs in *In the Puy-de-Dôme* (214). At *Byncell* (243) depicts old grey towers and vividly coloured leafage in the same manner and with much the same motive as No. 2.—*Up in the Pass of Llanberis* (18), by Mr. T. Danby, is somewhat scenic in manner, and betrays the lamp and reminiscences of former generalizing studies. In this respect this attractive drawing is the opposite to Mr. Boyce's. It lacks solidity and firmness. *Dolbadarn Tower* (40) would, if magnified, make an effective drop scene. More searching studies and fewer mannerisms are required for this often painted subject, the motive of which has been worn threadbare.—Mr. W. M. Hale's *Across the Moor* (23) is impressive in its simplicity and picturesque in its breadth and richness of tone and effect. The dark verdure of the place is strewn with grey stones, dashed with shining patches of water and overhung by masses of low-flying vapours. The view is suffused with the golden and purple lustre of sundown. *Light lingers in the West* (157) has a genuine effect and a poetic motive.—Contrasting with the works of Messrs. Boyce and Hale are the drawings of Mr. A. Glennie, whose *View of Spoleto* (43) comprises a charming study of the valley, its aqueduct and towers in sunlight, with broad and fine shadows, a classic subject treated classically. The same artist's *View from the Convent of San Francisco, above Vico* (57), is a good example of his contributions. The illumination of this drawing is peculiarly beautiful and fine. The colouring is warm and pure; the handling is artistic and careful. No. 145, *View from the Capo di Sorrento*, is also by Mr. Glennie. He improves rapidly.

We return to realism when the sea pictures of Mr. F. Powell come to notice. It will be profitable to compare *A Rough Sea off the Moil of Kanyre* (167) with the billow painting in Mr. Moore's 'Break in the Storm' and 'Scheveningen,' which are more real and possibly more masculine. Mr. Powell's picture is more refined, perhaps stronger, and quite as true as its neighbour. In 'A Rough Sea' the modelling is thorough and the knowledge of the surface of the sea is consummate. It is dimpled by a local breeze, while the whole body of the water is heaved into billows by a more powerful and remoter cause. The sea is laced with beautifully drawn foam, which as it reflects the light becomes almost iridescent. *Sunset over the Sea* (154), on the other hand, represents a waveless ocean. The surface is just ruffled by a breeze; the purple reflection of a cloud covers the greater part of the water, and far off is a gleam where ships flit to the horizon. In front light sparkles on the ripples. The sky and the picturesquely grouped masses of cloud lack solidity, and the modelling might be more searching. *Autumn* (209), by the same artist, is charming.—Careful and delicate draughtsmanship distinguishes Mr. C. Davidson's *Autumn Morning, Henley-on-Thames* (11). His *Lone Farm* (119) is a vigorously yet carefully drawn picture of a land of steep valleys and ridges. The disposition of sunlight and shadow is telling, and the whole work is broad, simple, and even severe. *Cornish Moorland* (159) is very true and good. This artist contributes liberally.

The drawings of Mr. Albert Goodwin are not so pleasing as usual, but, although somewhat deficient in solidity, brightness, and finish, they have plenty of breadth, richness, and truth. *Nightfall* (36) has the sentiment and the

expressiveness, but not the firmness and searching art, we expect from Mr. Goodwin. The subject is a pine wood and rough pasture, and there is a dark pool in front. The effect is that of twilight, while behind the stems of some of the trees a "long flare of crimson" of a dull hue is visible. In nature surely tree stems opposed to a sky so illuminated would seem to be mere flat and dark bars. There is no glow in the depths of the woodland; the trees are deficient in modelling, and therefore in solidity. The felled pine across the front is mechanically regular in its tapering. The pool is the best part, but the foliage and herbage near it are slight in execution. Unless the moon has risen opposite the sunken sun—yet of this the lighting shows no sign—it is difficult to account for the clearness and brightness of the foreground. *War, the Invading Army* (71), a flat country with sands, a burning village in the distance, and mounted troops hastening forward in bright daylight, is not fortunately placed, but it looks like a very true and cleverly painted study of Branton Burrows. *Lynmouth, the proposed Site for a new Hotel and an Iron Pier* (76), is not so good as it might have been. Its title is a protest against one of the cruellest offences against the spirit of beauty and nature ever proposed. An iron pier will be the ruin of Lynmouth as we know it. A better drawing is *The Way up from Lynmouth to Lynton* (81), a study of spring light and foliage, broad and rich. *The Castle Rock, Lynton* (111), is weak and slovenly. The Foreland at Lynton deserved more careful treatment than it has received in the *Story of the Shipwreck* (171), where the colour is rather raw and the modelling is thin.—Thin and flimsy work and miserable draughtsmanship, reckless of drawing and indifferent to truth of local colour, to light and tone, disfigure Miss Clara Montalba's *At Anchor, the Thames* (131), a formless, ill-delineated barge set in unaccountable water. A society of artists ought to protect itself against the exhibition of such things as this.

The London street views of Mr. Marshall are impressive enough to stir whatever poetry may be dormant in a dull Cockney, still the painter should avoid manner and the constant repetition of one effect. This effect is well delineated in *Westminster, Evening after Rain* (91), where smoke and vapours partially obscure the sunlit sky, render its splendours ruddy and dusky to sullenness, and impart more of red than gold. The flooded pavements are radiant with reflections of the light and dashed with shadows and reflections of dark buildings. The Abbey towers and many gables are lost in vapour. *Rye* (140) is a pretty and careful drawing of great merit. *Pall Mall East* (17) is a solid, warm, and rich study of the National Gallery and St. Martin's Church. The foreground is not so firm as the mid-distance. We commend to students the capital *Tower from Horsleydown* (7).—In *The Pet Lamb* (39), by Mr. E. A. Waterlow, will be found a nicely painted group of cottages in bright morning light, treated in a very simple way and without an attempt to make a picture out of trivial materials. In this respect it is the reverse of No. 40, the before-mentioned 'Dolbadarn Tower,' by Mr. Danby, and of Mr. W. M. Hale's *Waiting for the Tide* (47), where a picture is made of the commonest materials, a Mount's Bay fishing boat at anchor in a calm sea, which is barred by bright silvery and dark blue reflections, and, more emphatically marked, the black image of the hull reversed with its spars trembling on the water.—Mr. A. W. Hunt's contributions are less elaborate than usual; certainly his *Summer Afternoon, Sonning* (55), a study for a larger picture now in the Academy, is less finished than most of his drawings; but it is instinct with the reposeful sentiment of warm daylight on a smooth river, windless trees, and a weather-stained brick bridge. Its softness and delicacy are charming. *Framwell Gate Bridge,*

Durham (120), is a subject which even Mr. Hunt may paint too often, unless he uses all his skill on it and imparts more solidity than he does here. The rich purple, silver, white, and grey of the water in front, and the glow of sunlight on the trees, could hardly be finer, and the keeping of the sketch is, as in all the artist's works, perfect. A noble and impressive study of a fine scene and effect of light is *Saltwick Nab* (202), moonrise in stormy weather on the edge of the sea, and just behind the upright wall of a stupendous cliff.

Mr. G. A. Fripp's monumental ideas of landscape distinguish *On the River Maoddach* (59), which depicts the long line of a cliff in sober, tender, silvery grey; it is a picture of great refinement, but a little mannered. *Farm Buildings at Sonning* (65) is beautiful in its sobriety. *A View of Kilchurn Castle* (127) is broad, silvery, and delicate. Mr. Fripp excels in dealing with the effect of light on calm water and barren grey hills. The aerial perspective, too, of this view is admirable. *Water Meadows at Bossington House* (221) is very pretty and full of the painter's characteristic silvery tones. *The Harbour in the Isle of Sark* (236) is quite Greek in its breadth, expressive simplicity, stateliness, and the severe grace of the bare and ruddy cliffs, at the feet of which the brimming sea lies still.—Mr. A. D. Fripp's two pictures differ greatly from each other in all respects, but both have much merit. The larger is *Prætor Fishers* (66), a south coast scene. The effect is that of a vaporous, sunlit summer afternoon, not without a reflection of the white-faced moon in the water. The distant point of the cliff lacks solidity, and has lost something of the dignity of nature, but the nearer point, which is in shadow, could hardly be finer and softer than it is. The whole work is charming from its softness and repose; breadth and refined colouring pervade it. In this respect it is a true picture, and differs from most of its neighbours, which as a rule possess but few of the elements of true art. Mr. Fripp's smaller contribution is *Lulworth* (96), a view from the cliff showing the cove and its cottages—the whole displayed in that broad, golden, full daylight suffused with mist in which the painter has often revelled.

Almost as good as Mr. Fripp's pictures is an unusually fine drawing of Mr. H. B. Willis's, called *The Day of Rest* (133), representing a finely composed group of three horses in a meadow by a brook. Each animal is capitally drawn, and softly as well as solidly painted. The landscape is first rate, and in fact the whole picture is worthy of the artist. The *Highest Peak of Cadir Idris* (216) is an impressive study, very broad and fine in effect and colour. *Repose, near Newhaven* (251), is excellent. *A Scene near Llandudno* (252), cows in a meadow, with a beautifully modelled hill in the distance and grey vapours in the hollows of the land, is one of the best things in this gallery.—*The Garden Gate* (88), by Mr. A. H. Marsh, is a beautiful study, richly painted and fully coloured. The trunks and boughs of two huge oaks which stand near a gate are admirable for the truth of their grey and purple tints, their solidity and stateliness. The figures at the roadside are weak.—Mr. S. J. Hodson's *Troyes* (92) is a broad and fully studied drawing of a street of old houses and sunlight, dominated by the green copper dome of a church. In *Old Toledo* (152) is another good and similar example of street painting by the same hands.—Mr. N. Tayler's *Gleaners* (112), a cornfield with figures, is warm, tender, and pretty.—No. 138, by Mr. E. A. Waterlow, showing the angle of a village road, an old brick well, the vista of lines of houses, and children hurrying to school, is called *Nine o'Clock*, and could hardly be better painted than it is. A brighter illumination would, we think, improve it.—Mr. W. Collingwood's *Marsens* (254), an old tower and a red-tiled cottage, the Lake of Geneva and reflections of its hills, is unusually solid and artistic.

GUSTAVE COURBET.

TARDY justice has at last been done to the Painter of Ornans, as Gustave Courbet delighted to be called. In the gallery of the Ecole des Beaux-Arts at Paris a collection of his works is now receiving the admiration of a larger world than gathered about him during his troubled life or collected at his grave. Nearly one hundred and fifty pictures and drawings are shown, although, of course, the important works which the French nation has deposited among its heirlooms are not included. Notwithstanding this omission, far more than enough is shown on the Quai to justify in a large measure the claims which have been persistently urged on behalf of Courbet. On the other hand, considerable admissions must be made, even by those who would be glad to accept without deduction the praise which has been lavished upon the indomitable revolutionist.

An artist who worked unflinchingly "after the life" and nature, and whose genius was not free from a certain commonness, if not vulgarity, Courbet was a powerful painter *per se*, but as a designer of the human figure much less powerful. Thoroughly alive to the beauty of landscape, its splendour of colour and light, its noble paths and immeasurable variety, possessing consummate knowledge of animals, and an admirable portraitist to boot, Courbet in his figures—above all in those of women, which he affected most when they were adorned the least—exhibits the defects of Rembrandt and is otherwise far inferior to that master, who was at once a philosopher and a poet. Courbet's art was devoid of the magnificent melo-drama of Delacroix's, and it had nothing of the stupendous imagination of Decamps, with whom some foolish admirers have rashly compared him. To Decamps the whole heritage of Rembrandt descended, and he added to it an elevation of taste which is modern, and a refinement like that of Velasquez.

Neglected except by a few, and insulted by those who ought to have recognized his splendid gifts, Courbet, who was the last person to be ignorant of his own merits and never failed in self-assertion (witness the big signature he placed on every picture), flung himself, so to say, at a dull and ungrateful world. He is the one artist who has made his own impressions of his life and career the subject of an enormous picture such as No. 3 in the Ecole des Beaux-Arts, which he called *L'Atelier du Peintre, Allégorie Réelle*, a work of 1855—a magnificent piece of painting and a triumph of wounded vanity difficult for this generation to understand, and one that will be a puzzle to posterity, which will never be able to allow, as we must, for the fact that Courbet thought himself much greater than he was and had experienced unworthy treatment. On this vast canvas he depicted himself working at a landscape, with a rather ugly, nearly naked female model standing at his side and supplying the superbly rich key-note of an extended scheme of chiaroscuro and colour. On our left, unconnected with Courbet and his *entourage*, is a comprehensive group of luckless victims of society, "les représentants des diverses catégories sociales, le prolétaire, le pauvre, le marchand, le prêtre," &c. On our right, equally unconnected, are representatives of "des sentiments du jeune âge," among whom we recognize Baudelaire, Proudhon, and others. Among them is a lady whose splendid embroidered Japanese shawl adds a charm to the picture that her coarse and lowering visage fails to destroy. The tone and colour of all these elements are depicted with splendid ability and an inexhaustible palette; but the figures, as such, are ill drawn and arranged without art, while the groups bear no relation to one another, and there is little animation of attitude or expression.

Courbet's works may be divided into figures, landscapes, portraits, and animal pictures. The 'Interment at Ornans,' now in the Luxembourg, comprises men clad in modern costumes; but

usually the figures are those of undraped women, or women who, as in *Les Demoiselles des Bords de la Seine* (10), might as well have been undraped. For instance, No. 13, the famous *Femme au Perroquet*, is a life-size picture of a handsome woman who reclines on a white sheet near a mass of black velvet, and amid the shining mass of her bronze-brown hair, which lies in ordered disorder beneath her head and white shoulders. Her attitude is one of complete abandon; her form is revealed from head to heels. Her flesh is luminous amid the dark draperies; the somewhat pallid carnations attest the constant wearing of clothes. This makes her nakedness all the more conspicuous; but golden sub-hues, silvery lights, pearly tints that are here semi-transparent, there semi-solid, give a delightful beauty to the carnations, which, allowing for the circumstances, are simply perfect painting. On the other hand, such a master as Ingres would have been shocked by the atrociously bad drawing of the legs and feet as well as by the poverty and weakness of the right hand. Rembrandt would not have cared for these defects, but would have delighted in the colour and tones of the picture.

In No. 14, another specimen of the same group, called *Le Réveil*, the carnations of two women are richer and ruddier. The grey, rosy, and silvery tints are even more lucid, truer, and finer; the plump morbidez of the recumbent woman—over which the painter lingered with the zest of a Rubens—is perhaps more luscious, and the modelling more subtle. One of the legs of this woman's companion is not to be found. *Les Demoiselles des Bords de la Seine* (10) simply represents two vulgar girls, handsomely clad, and reclining on the grass under the shadow of a tree near the river. But it is painted with a fine sense of colour and tone, each element being placed in apposition to form a triumph of chiaroscuro. More lovely cool reflections in the shadows—it was in such as these Courbet showed himself a great artist—were probably never seen. In No. 4, *Les Casseurs de Pierres*, an old man and a loutish boy, life-size figures, are at work in hot sunlight by a roadside, the green slope of a lofty bank adding richness to the colouring of the tawny stones and the buff clothing of the labourers. The figures are so badly grouped as to have no connexion. This is a picture without movement and without sentiment, yet again wealth of colour and tone ensures a pictorial triumph. The brownness of the sun-shadows proves that in 1850, when this example was at the *Salon*, Courbet had not mastered the fact that sunlight shadows under a blue sky derive blueness from it. He knew this in 1867, before which date *L'Hallali du Cerf* (1), a snow piece, was painted.

In dealing with the sentiment and dignity of landscape Courbet had nearly reached the summit of the art. His landscapes are of many kinds, and include sea pieces with great waves breaking on rocky or sandy shores, woodland glades in sunlight or half hidden in twilight, cliffs of the land or the coast, shining or dull olive levels of the sea, cloudland itself, dells where little hamlets nestle near gloomy pools, and boundless plains where bars of light and shadow follow one another without end. He delighted in water issuing out of rocky caverns, and in the hollows where streams flow under the chill shadows of trees and overhanging cliffs. No. 62, *La Grotte de la Loue*, shows how, out of its mysterious bed in a dark red cliff, dark green water emerges to the light; a profound sentiment is rendered with wonderful richness of shadow and colour. Ruysdael himself could not have painted the reflections of cliffs by water so well as in No. 72, *Le Halage, Bords de la Loue*. The grey sordreness of *Plage de St. Aubin* (120), where a lurid gleam strikes the sea, is magnificent. Hardly less so are the brilliant contrasts of *Marée Basse* (113), where we look from the sea on to the land, of a deep ashy-olive tint and

dashed with light in pools or shining on stretches of yellow sand, while on the horizon a sullen belt of blue cumuli sustains, or rather hides, the half of a more distant and loftier pile of rosy white and russet clouds, towering into the firmament which covers all, and is marked here and there by floating cirri of perfect white. In No. 61, *Remise des Chevreuils au Ruisseau de Plaisir-Fontaine (Doubs)*, clear sun-shadows fleck the rich coolness of the rocky gorge among trees where the lustre of noonday seems to flow like the water at the foot. The same motive is illustrated in *Le Ruisseau du Puits Noir* (56). In No. 96 another dark stream issues from a cavern, and the place is called *La Source du Lion*. Coming slowly from the limestone tunnel, which seems to be icy cold, it drips from step to step of the rock into the moss-draped pool from which its wanderings in the sunlight begin. This is a fine and sombre piece, intensely rich in colour, and instinct with the romantic beauty of the place. Nothing could be more luminous than No. 107, *Falaise d'Etretat*, where the sun-shadows on the white chalk cliff are, because of the light reflected in them, as clear as glass, but they remain as solid as the chalk. The glare of a hot July covers the dazzling sand. The brisk waves show their crests while they hurry landward before the breeze.

Among the pictures of animals a master work is the large and brilliantly illuminated snow piece *L'Hallali du Cerf* (1), which was bought for the State in December last, and represents the stag at the moment when he has dropped on the snow near a group of glittering, frost-clad pines. The master of the hunt, grasping a struggling dog by his neck with one hand, lashes with his long whip another dog who will not quit the throat of the deer. The dogs are rather deficient in passionate action, their figures not well composed, but the lustrous reflections on their bodies have been painted with exquisite skill and magical felicity. The huntsman's figure is first rate. Likewise bought by the State is the best of all Courbet's pictures of animals, the renowned *Combat de Cerfs* (2), the scene of which is a forest glade, near a rocky stream, half obscured by shadows and confusing gleams of sunlight. Two immense stags have been fighting; one of them, slipping to his knees, has just received the horn of his antagonist in his throat and will fight no more. The energy of the actions of the combatants, the drawing, modelling, and vigorous rendering of their skins, and the masculine painting of the landscape make it one of the finest pictures of the kind that we know of.

THE MINSTER HOUSE, BRISTOL.

Bristol, April, 1882.

A CIRCULAR from the Dean of Bristol has just been addressed to the mayor of the same city, and issued to a limited number of citizens, to express the intention of the Chapter to take down a part, or more probably the whole, of what is known as the Minster House, in order to provide a larger space before the west front of the cathedral, against the south-west corner of which this condemned house abuts, and funds are requested for furtherance of the design. It is to be hoped that not one penny will be subscribed towards the mischievous procedure. Any one familiar with Bristol Cathedral, as seen from the Lower College Green, must have been struck with the picturesque assemblage of buildings, of which the Minster House forms the central piece, between the western end of the church and the great Norman gateway of the Augustinian abbey. The house it is proposed to remove is a fifteenth century building, and comprises remains of the prior's lodgings; it has a pointed timber roof, with wing braces, which has suffered mutilation but retains its old character, and there are two good oriels or projecting windows, with a restored Perpendicular window beneath the western gable. The in-

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terior has been modernized with plaster additions, but mouldings and other features are in many parts still left in relief. To remove the house would not only destroy a picturesque architectural composition and break up the sequestered character of the cathedral close, but it would leave only a slim modern tenement to buttress the grand Norman gateway with the two-storied fifteenth century house erected over it. And if this tenement be also removed, as contemplated, it is feared that the whole fabric of the Gate House will fall for lack of support. At any rate, even with its support, the Gate House, dissociated from the Minster House, would appear only an insulated and purposeless block of buildings, which might be likely to procure its own condemnation. To render the proposed destruction the more gratuitous, the western portion of the cathedral is already sufficiently displayed, inasmuch as, as I have said, the Minster House touches it only at the extreme north-west angle. Moreover, I might almost say there is no western frontage to the cathedral; at any rate, the two western towers are not yet built, nor are there funds for their building, and the erection should fairly precede the desire to display them. Again, though it be admitted that the rear of the Minster House, with its stopped windows, as seen from the Upper Green, is by no means ornamental, it is confessedly susceptible of being made so. Indeed, Mr. Street asserted that the house might not only advantageously be spared, but made a conspicuous ornament to the place by an expenditure of about a thousand pounds. If a thousand pounds can be found, may we hope it will be for the preservation, and not for the unnecessary destruction, of the interesting building in question?

JOHN TAYLOR.

EGYPTIAN EXPLORATION.

MR. R. STUART POOLE delivered on the 4th inst. at the Vicarage, Kensington, the first of a course of three lectures on the proposed exploration of the Egyptian Delta and of the land of Goshen in particular. Although no definite plans had been made, Mr. Poole was able to say that M. Maspero, the director of the French explorations in Egypt, was willing to allow the committee to join in his work, and would abandon to their skilled agent the whole of Lower Egypt, or in other words half the country, on certain conditions. The lecturer gave a brief outline of the progress of Egyptian exploration, to which we owe the immense advance of recent years in our knowledge of antiquity; and he added that, with the exception of Col. Howard Vyse's architectural survey of the Pyramids, England had done nothing for Egyptian discovery, and Mr. Poole appealed to his hearers not to allow this disgrace longer to attach to their country. There were many gaps in Egyptian history which further exploration might fill up, and this was especially true of the Delta, the temporary home of the Israelites, where also the sites of the great capitals of the later dynasties may be traced, but where nothing has been examined or excavated. Mr. Poole proceeded to describe in broad outline the different religions of ancient Egypt. The survival of fetishism, such as is seen in the bull Apis, whose sepulchre at Memphis was the scene of M. Mariette's most marvellous discoveries, was first noticed, and it was pointed out that just as Mariette found the tomb of the bull at Memphis, so the explorers of Lower Egypt could excavate Mendes in the Delta, and find beneath the temple the bodies of the ram which was held sacred there. The philosophic and priestly doctrines were then briefly explained, and the social and moral ideas of ancient Egypt, after which the importance of the Jewish Pentateuch and the religion of Israel in connexion with Egypt was touched upon, and the great possibilities of research and exploration in this respect. Why should not the mummies of the Israelites be discovered,

with inscriptions which would throw light on their religion when in Egypt? The lecturer ended with an account of the mysterious Shepherd religion of the border, with its gods Horus of the triangle, Bes, and Typhon, and predicted great accessions to our knowledge of it from the projected exploration in the Delta.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 6th inst. the following, from the collection of Col. Arbuthnot:—Drawings: R. Beavis, Tilling the Ground in Normandy, 110*l.* R. Thornevaite, Cloud and Sunshine, 126*l.* E. Hayes, French Fishing Lugger getting under Weigh, 126*l.* J. D. Linton, A Flag of Truce, 126*l.*; Ave Maria, 178*l.*; The Heretic, 136*l.* Mark Fisher, An English Homestead, 131*l.* C. Green, The Race: "Here they come!" 330*l.*; A Sailor's Hornpipe, 123*l.* A. C. Gow, The Requisitionists, 252*l.*; A Jacobite Rendezvous, 325*l.* F. Goodall, Egyptian Water-Carriers, 115*l.* T. Collier, Richmond Castle and the Vale of York, 304*l.*; Burham Ferry, Sussex, 105*l.* Carl Haag, Welcome, a Scene in the Desert, 141*l.* L. Alma Tadema, The Musician, 262*l.* T. S. Cooper, Canterbury Meadows, Evening, 147*l.* B. Foster, The Primrose Gatherers, 231*l.*; The Blackberry Gatherers, the companion, 168*l.* E. Duncan, Drawing Lobster Pots, 115*l.* T. M. Richardson, On the Road to Tivoli, 173*l.* G. Cattemole, Old English Hospitality, 147*l.* Henriette Browne, The Pet Bird, 131*l.* E. Meissonier, The Corporal of the Guard, 514*l.* Rosa Bonheur, A Cow and a Calf, 162*l.* J. Israëls, The Cottage Door, 110*l.* Pictures: Domingo, Interior of a Cabaret, with three figures and a dog, 325*l.* J. Israëls, The Convalescent, 798*l.*; The First Sail, 330*l.* R. Madrazo, The Grisetto, 325*l.* L. Fildes, A Girl with Wine Flasks, 270*l.* E. Nicol, Both Puzzled, 357*l.* J. Syer, A Landscape, 225*l.* J. Linnell, Returning from the Cornfield, 798*l.* J. C. Hook, A Little Blue Bay, 966*l.* J. E. Millais, Effie Deans, 892*l.* The last named picture was bought in. Van Dyck, King Charles I. in armour, his right hand resting on a globe, a baton in his left, three-quarters length, and Queen Henrietta Maria, in an orange dress, trimmed with lace, and a pearl necklace, three-quarters length, fetched 2,200*l.*

The collection of medals and military and naval decorations formed by the late Capt. J. Hamilton, but belonging to Mr. Saunders, of Hammersmith, with examples from several series added by Mr. Saunders to make the Hamilton cabinet more nearly complete, was sold by Messrs. Sotheby, Wilkinson & Hodge last week. The most interesting and rare medal in the sale was the "Blake medal" in gold, engraved by T. Simon for presentation to Blake and Monk, Penn and Lawson, on account of their victories over the Dutch in 1653. There were only four struck, one of which probably does not now exist as no trace of it has ever been found. After an exciting contest, it fetched the high price of 305*l.* The same medal in silver realized 64*l.* Other interesting medals were: Earl of Essex, military badge, *obv.* three-quarters bust to left, *rev.* the Houses of Parliament, 21*l.* A complete series of Mudie's medals to commemorate the British victories over Napoleon, 18*l.* 10*s.* A set of the medallion series of Napoleon I., 26*l.* 10*s.* Capture of Rodriguez, Bourbon, and Mauritius, in gold, *obv.* Sepoy with English flag and musket, *rev.* Persian inscription, 20*l.* Conquest of Java, 1811, in gold, *obv.* Fort Cornelis carried by storm, *rev.* inscription, 22*l.* Victories in the Peninsula, *obv.* Britannia seated on globe, *rev.* "Fuentes de Onor," presented only to field officers, 21*l.* Gold medal to officers of the 12th Light Dragoons from Pope Pius VI., *obv.* bust of Pius VI., *rev.* female seated holding cornucopia, 21*l.* To the recipient of this was also awarded the following medal, Victories in the Peninsula, *obv.* Britannia seated on a globe holding a wreath, *rev.* within a wreath "Pyrenees," 61*l.* Medal awarded to Capt. Wooldridge, 1809, for leading

fire-ships in Aix Roads, *obv.* ship on fire approaching a fleet, *rev.* within a wreath the inscription, 95*l.* Total realized by the collection, 2,268*l.* 14*s.* 6*d.*

FINE-ART Gossip.

THE private view of the fine-arts exhibition at the Albert Hall took place yesterday.

MR. J. J. TISSOT is exhibiting at the Dudley Gallery his paintings, etchings, and *émaux cloisonnés*. Messrs. Goupil are showing a collection of water-colour drawings by modern Dutch artists.

We are indebted to a correspondent for the following reference to one of Dante G. Rossetti's few exhibited pictures (see p. 516); it is from the catalogue of the Portland Gallery Exhibition for 1850: "225, Ecce Ancilla Domini, 72, Newman Street, Oxford Street, 50*l.*" This exquisite exercise in white, perfectly finished, is now, we believe, in the collection of Mr. W. Graham.

IN June there will be an exhibition at La Belle Sauvage Yard of the original drawings and paintings collected by Messrs. Cassell & Co. in the illustrations of their fine-art publications. The following artists will be represented:—Messrs. Birket Foster, P. H. Calderon, E. Crofts, F. Dicksee, A. C. Gow, R. W. Macbeth, Percy Macquid, W. Small, Miss M. L. Gow. Admission to the exhibition will be free.

THE sum of 10,000*l.* has already been subscribed towards the foundation of an art gallery and museum for the town of Aberdeen.

WE have our troubles as reviewers of books on art, and have noticed not a few astounding pieces of criticism and history. For example, it is but lately we commented on a history of Low Country painting which styled Hals a pupil of Rembrandt, and described Dutch skies as characteristically "gloomy." But our French brethren are still more sorely tried than we. The *Courrier de l'Art*, in a mournful paragraph on a 'Nouveau Dictionnaire des Peintres Anciens et Contemporains,' sent for review, took "au hasard" certain sentences from that repository of wonderful lore, of which the following is probably without a parallel:—"Page 125, Gérard Honthorst nous est donné comme un des précurseurs et des maîtres de Rubens!!! C'est probablement quelque point de vue de cette force qui décida le Musée de Berlin lorsqu'il acheta à Florence un portrait en pied de Honthorst pour un Velazquez." Salvator Rosa is tersely described as of Naples, and "La Rosalba et Tiepolo, à Venise," and the former is named as "vivant au XVIII^e siècle!"

FROM the message of the President of the Republic we learn that in 1881 five statues were erected in Venezuela, and that three more are in progress. These are chiefly to revolutionary generals.

IT is said that a fine and genuine Lippro Lippi has been found in the possession of a *contadino* near Florence, for which a Florentine dealer has offered 25,000 lire. The Italian Government has already laid an embargo on it—a piece of mediæval meddling which fortunately is of little avail; witness the escape of the Lemmi Botticellis.

MUSIC

ROYAL ITALIAN OPERA, COVENT GARDEN.—THIS EVENING (Saturday), May 13th, Meyerbeer's Opera, "DINORAH." Dinorah, Madame Sembrich; Un Capraro, Madame Trebelli; Hool, Signor Cotogni; and Corentino, Signor Frappoli. Conductor, Mons. Dupont. MONDAY, May 15th, Verdi's Opera, "AIDA." (to commence at 8.15.) Aida, Madame Fursch-Madl; Amneris, Mdlle. Stahl; Amnonaro, Signor Pandolfini; and Radames, Mons. Vergnet. TUESDAY, May 16th, Ambroise Thomas's Opera, "MIGNON." Mignon, Madame Albani; Fillis, Madame Vallier; Federico, Madame Trebelli; Lotario, Mons. Gailhard; and Guglielmo, Signor Lestellier. Doors open at 6 o'clock; the Opera commences at half-past. The Box-Office, under the Portico of the Theatre, is open from 10 till 5. Orchestra Stalls, 1*l.* 5*s.*; Side Boxes on the First Tier, 3*l.* 3*s.*; Upper Boxes, 2*l.* 6*d.*; Balcony stalls, 1*l.*; Pit Tickets, 7*s.*; Amphitheatre Stalls, 10*s.* 6*d.* and 5*s.*; Amphitheatre, 2*s.* 6*d.* Programmes, with full particulars, can be obtained of Mr. Edward Hall, at the Box-Office, under the Portico of the Theatre, where applications for Boxes and Stalls are to be made; also of the principal Librarians and Music-sellers.

THE WEEK.

HER MAJESTY'S THEATRE.—Wagner's 'Ring des Nibelungen.'

WHEN, in the summer of 1876, Wagner brought out at Bayreuth his 'Ring des Nibelungen,' he would have been a bold prophet who would venture to predict that within six years the gigantic work would be heard in its entirety in London. The opinion expressed by a large proportion of the press, both in Germany and here, was that a composition so exceptional in character and demanding such unusual resources for its adequate presentation was hardly likely to be performed except on the stage which had been specially constructed for it in the picturesque Bavarian town where it was first presented to the public. In support of this view it was urged, and not without considerable show of reason, that the difficulties of the work are so great that no ordinary opera company could devote the needful time to rehearsal, even supposing it to contain the adequate *personnel*; that the orchestra for which Wagner has written is so large that few theatres could accommodate it; and that the *mise en scène* is so elaborate and involves so great an outlay as to place it beyond the resources of ordinary houses. The answer to these objections is supplied by the fact that during the past six years the 'Ring des Nibelungen,' either as a whole or in separate parts, has been played on twelve of the most important stages in Germany; that, in spite of the virulent opposition of a certain section of the press, it has everywhere been received with enthusiasm; and that now Mr. Angelo Neumann and Messrs. Schulz-Curtius have ventured to bring the work to our own musically conservative island.

It may be at once admitted that a performance of the 'Ring' in England shortly after Bayreuth would have had little or no chance of success; our public was not then ripe for it. But the visit of Wagner to London in 1877 and the performances of large selections from his great work at the Albert Hall did much to stimulate curiosity; and since that time the production of his earlier operas (and especially the thoroughly adequate renderings by Mr. Carl Rosa's company) has prepared our audiences for the reception of the great music-drama in which the poet-musician's theories receive their fullest embodiment.

The limits of our space render impossible any lengthy disquisition on the art principles which have guided Wagner in the production of this work. For this we must refer our readers to the articles which appeared in this journal and in the columns of our contemporaries on the occasion of the Bayreuth performances in 1876. A few words on the subject are, however, necessary, because it is absolutely impossible to judge fairly of the success or failure of the 'Ring' without placing ourselves at the composer's standpoint. Any one who looks at the work merely in its musical aspect, and who expects from it the same kind of effect as that which he finds in 'Don Giovanni' or 'Fidelio,' will assuredly be disappointed. Wagner holds that the last word in absolute music has been said by Beethoven, and that further development of the art must be sought by combining it on an equal footing with the other arts—the drama, painting, mimetics, &c. In the

ordinary form of opera music is the chief factor, everything else being more or less subordinate. In the 'Ring des Nibelungen' all this is changed. The music is in many parts of the work nothing more than a commentary on the dramatic situation—a commentary, it is true, pregnant with meaning to those who hold the clue, but frequently unintelligible, not to say dull and tedious, to those who do not. The clue to which we refer is Wagner's system of "Leit-motive," characteristic themes representing the various personages, situations, and emotions of the gradually unfolding drama. Of these about ninety are given in the 'Thematic Guide' of Herr von Wolzogen, and it will be readily understood that such familiarity even with the more important of these themes as will enable the hearer to recognize them, often in a disguised form, as they appear through the work, implies such previous acquaintance with the music as can be expected from but few. Consequently, while much of the music will by its intrinsic power and beauty impress even those who hear it without any preliminary knowledge, its full appreciation must necessarily be restricted to the favoured minority who have the whole work, so to speak, at their fingers' ends. It need hardly be added that this is comparatively a matter of less importance than would be the case were the music, as usual, the most important component of the drama.

Of the four sections of which the 'Ring des Nibelungen' consists, the 'Rheingold,' which Wagner describes as a "preliminary evening" ("Vorabend"), is in itself the least attractive. It is necessary for the proper comprehension of what follows, but, in spite of many isolated passages of great beauty and power, it fails to fascinate the hearer like much of the succeeding dramas. As many of our readers will be aware, it deals with the theft of the Rhinegold by the Nibelung Alberich, who, after abjuring love, fashions from the gold the magic ring which gives unlimited power to its possessor. By the craft of the fire-god Loge, Alberich is captured, and Wotan (Odin) takes the ring from him by force, but subsequently gives it to the giants Fasolt and Fafner, as part payment for the building by them of the castle of Walhalla. On losing the ring Alberich solemnly curses it, and the curse attaches to every possessor of the ring through the course of the drama.

Such, in the fewest possible words, is the outline of the subject of the 'Rheingold.' Its chief fault as a drama arises from the entire absence of human interest. The whole of the characters are supernatural, and there is scarcely one of them with whom it is possible to feel the least sympathy. Wotan himself, the "All-Father," the chief of the divinities, is a contemptible character, whose morals, if we may judge from the hints of his rather shrewish wife Fricka, would seem to be somewhat lax; Loge, the fire-god, who supplies a quasi-comic element and is at least amusing, is a sort of heathen Mephistopheles; the Nibelungs, Alberich and Mime, are intentionally repulsive beings; while most of the other characters have but little individuality. The blundering and stupid but honest giant Fasolt is the most respectable of the company, and he in the final scene is killed by his brother Fafner in

a struggle for the possession of the ring, which thus exerts its curse.

Among the more striking features of the music may be mentioned, first the whole of the opening scene between Alberich and the three Rhine-daughters, which is alike charming in its grace and remarkable for its dramatic appropriateness; next, the commencement of the second scene, in which the stately "Walhalla" theme, first announced by the brass instruments, plays so important a part. Loge's narrative, "So weit Leben und Weben," in which we find a nearer approach to a song than anywhere else in the work, is also of great beauty. The music accompanying the entry of the giants is highly characteristic; the same remark applies to the whole scene in the caverns of Nibelheim, which is dramatically forcible rather than musically beautiful. The *finale* to the work, the raising and clearing of the storm by the god Donner, and the passage of the gods over a rainbow bridge to Walhalla, is one of Wagner's finest musical conceptions.

Reserving till the close of this article such remarks as may be necessary on the general features of the performance, a few words must be said as to the rendering of the 'Rheingold' yesterday week. The highest praise is due to Herr Vogl as Loge, a part which, as some of our readers may remember, he sustained at Bayreuth. Herr Vogl, who is the principal tenor of the Munich Opera, is not only an excellent singer, but a magnificent actor, and a finer conception of his difficult part would be impossible. Another Bayreuth performer was seen in Herr Schlosser, an incomparable Mime, who comes more into prominence in 'Siegfried.' Herr Scaria, of Vienna, was excellent as Wotan, and Frau Reicher-Kindermann's splendid voice was heard to advantage in the part of Fricka. The unthankful music of Alberich was well rendered by Herr Schelper; while the smaller parts were, without exception, efficiently sustained by Herren Wiegand, Caliga, Eilers, and Biberti, and Frauen Schreiber, Riegler, Krauss, Klafsky, and Schulze, the three last named deserving especial mention as the three Rhine-daughters. The work was well received, but it excited little enthusiasm, a result which would surprise no one who was acquainted with it. It is chiefly as a prelude to what follows, and not so much on its own account, that the 'Rheingold' claims the attention of musicians.

'Die Walküre,' which was given on Saturday evening, stands on a different footing. Although the divinities, Wotan and Fricka, and the Valkyrie Brünnhilde, take an important part in the development of the drama, a great share of the interest is concentrated on the hero and heroine, Siegmund and his twin sister Sieglinde. Much has been written about the loves of brother and sister in this drama; Wagner has been strongly censured by some and warmly defended by others for the introduction of this feature into his work. It is no part of our business now to act as Wagner's apologists in this matter; but it is a simple matter of justice to say that the incident was not of his invention, but is found in the old Icelandic myths whence he took his subject. Moreover it should be remembered

that the drama deals not with ordinary men and women, but with the characters of the mythological ages, to whom the family relationship, as it exists among ourselves, is unknown. In 'Die Walküre' there is far more intense dramatic interest than in the 'Rheingold.' Yet for the time the thread of the plot seems to have been lost; it is only when we reach 'Siegfried' that the connexion between the two preceding evenings becomes apparent. Of all the characters in the 'Rheingold' only two, Wotan and Fricka (the latter merely in one scene), appear in 'Die Walküre.' Siegmund and Sieglinde, the ill-starred children of Wotan, whom he first leads into their trouble and then meanly deserts, are to be the parents of Siegfried, the fearless hero through whose instrumentality Wotan hopes that the ring will be recovered from the giant Fafner, who holds it. The Valkyrie Brünnhilde is a thoroughly sympathetic character. Knowing Wotan's love for Siegmund, she protects the latter, contrary to her father's orders, thereby incurring his wrath, and a punishment which we cannot help feeling was hardly deserved under the circumstances. But Wotan's conduct throughout is so thoroughly contemptible that if Wagner had intended to hold the ancient mythology up to ridicule he could scarcely have been more successful.

The music of 'Die Walküre' from the first bar to the last is magnificent. The whole of the first act, elaborately constructed on comparatively few musical themes, is wonderful in its beauty and pathos; the love scene which forms the latter half of it is unsurpassed in the whole range of music. The first part of the second act, less striking at a first hearing, is to be noted chiefly for the truth and appropriateness of its dramatic expression; but in the succeeding scenes, especially in that in which Brünnhilde appears before Siegmund to warn him of his approaching death, Wagner rises to a height previously unattained throughout the work. The third act, opening with the celebrated "Ride of the Valkyries," leading up to the great duet between Wotan and Brünnhilde, and concluding with the scene of the "Fire-Charms," in which the god surrounds his disobedient daughter with a barrier of fire which none but the bravest hero of the world shall dare to cross, is by no means inferior to the rest of the work. Of the whole of the 'Ring des Nibelungen' the 'Walküre' is probably the portion most readily appreciable at a first hearing by those unacquainted with the music.

Of the performance last Saturday it is almost impossible to speak too highly; in some respects, indeed, it surpassed the memorable rendering of the work at Bayreuth. It may be at once admitted that the meeting of the Walküren in the third act produced less effect; but this was owing to the fact that the orchestra, not being covered, overpowered the voices. Herr Albert Niemann, the representative of Siegmund, one of the finest artists of the German stage, though past his prime, was in unusually good voice, while his impersonation of the part recalled the memorable summer of 1876, when he sustained the same character at the first production of the 'Ring.' The Sieglinde, Frau Sachse-Hofmeister, was far superior to the lady who sustained the same

part in Bayreuth. Not only is she a charming singer, but her acting throughout is perfect. Herr Scaria as Wotan enhanced the favourable impression he had made on the previous evening; and Frau Vogl, who undertook the arduous part of Brünnhilde, equalled the triumph of Frau Materna in the same character. Herr Wiegand was an admirable Hunding; Frau Reicher-Kindermann was, as on the preceding evening, most excellent in the part of Fricka; while the eight Valkyries were all adequately represented. The work excited far more enthusiasm than the 'Rheingold' in the large audience, the applause at the close of each act being most enthusiastic.

'Siegfried,' the work which occupies the third evening of the 'Ring,' has been not inaptly described as bearing the same relation to the remaining portions of the drama which the *scherzo* bears to the other movements of a symphony. With the true insight of the poet and dramatist, Wagner has felt the necessity for relief and contrast after the long-sustained excitement of 'Die Walküre'; and a great part of the music in 'Siegfried' is of a far lighter character than is to be found in the rest of the drama. A considerable number of years is supposed to have elapsed since the close of 'Die Walküre.' Siegfried, the son of Siegmund and Sieglinde, has grown up to man's estate under the fostering care of Mime, the Nibelung, whose acquaintance we made in the 'Rheingold.' In this, however, the dwarf, who is as infamous a scoundrel as the majority of the characters in the drama, is actuated by selfish motives. He knows of Siegfried's history and antecedents, and hopes to induce him to kill the giant Fafner, who holds the Rhinegold, that he, Mime, may thus obtain the coveted ring. Siegfried receives from Mime the broken pieces of his father's sword, which he forges anew. He kills Fafner, who has assumed the form of a dragon, and, warned by the voice of a bird of the treachery of Mime, kills the dwarf also—the curse of the ring thus falling both on him who possesses and on him who desires it. In the third act of the drama the hero passes through the barrier of fire, awakens the sleeping Brünnhilde, and makes her his wife.

It is extremely difficult to characterize in words the impression produced by the music of 'Siegfried.' There are portions, such as Siegfried's solo "Aus dem Wald fort," and the scene of the forging of the sword in the first act, the exquisite forest music in the second, and the entire *finale* (the awaking of Brünnhilde), which appeal irresistibly even to the uninitiated; but there is a great deal, especially in the first two acts, which depends for its significance entirely on the dramatic situation, and in which the music sinks into an altogether subordinate position. Its appropriateness is undeniable; but apart from the stage it would be absolutely insufferable, and it is, we think, an open question whether a considerable part of the first act would not be at least as effective as a play, with the dialogue spoken and all the music left out, as in its present form.

The performance on Monday night was marked by the same excellence as regards the actors which had been already noted on previous evenings. Herr Vogl, the Siegfried,

had a most arduous task; but his singing was throughout faultless, while his impersonation of the artless and fearless youth showed him to be one of the finest actors on the lyric stage. His wife, Frau Vogl, was no less admirable as Brünnhilde. Herr Schlosser was inimitable as Mime; while the smaller parts were thoroughly well rendered by Herren Scaria, Schelper, and Wiegand, and Frauen Riegler and Schreiber.

In the 'Götterdämmerung,' the fourth evening of this colossal work, the dramatic interest of the whole culminates. Unfortunately it is impossible within our limits to give even an outline of the rather elaborate plot. Suffice it to say that, through the treachery of Hagen, the son of Alberich, Siegfried is slain, and Brünnhilde returns the fatal ring to the Rhine-daughters. In the second and third acts of this great tragedy, for such it can truly be called, Wagner again shows himself a true poet. The scene in which Brünnhilde discovers that she has been wronged, and denounces Siegfried, and the entire treatment of the death of the hero and Brünnhilde's oration over his body keep the excitement at fever heat. The music is a strange mixture. While much in it is of indescribable beauty, there is a great deal, particularly in the second act, which is positively and absolutely ugly. We grant that the passions which the music illustrates are also hideous; but it surely might have been possible for the composer to keep within the line of beauty, as Weber, for example, has done in the stormy scenes of fraud and treachery in the second act of 'Euryanthe.' The third act, however, makes ample amends. Here Wagner rises to the full height of the situation; and the *finale* of 'Götterdämmerung' must rank among the most splendid achievements of musical art.

The honours of this final evening were equally shared between the gifted pair Herr and Frau Vogl, as Siegfried and Brünnhilde. We can only repeat what we have said above as to these two great artists; but we must add that in the final scene the lady surpassed herself. More magnificent singing and acting, in a most trying part, can scarcely be conceived. As before, the completeness of the *ensemble* was worthy of all praise; the Gunther of Herr Wiegand, the Hagen of Herr Schelper, and the Guttrune of Frau Schreiber, to say nothing of the smaller parts, being equally satisfactory.

From what has been already said, it will be seen that the cast of the entire work left little or nothing to desire. It was, on the whole, quite as good as, and in many respects better than, that seen on the first production of the work at Bayreuth. In other respects it must in honesty be said the performance was somewhat less commendable. The orchestra was occasionally too coarse, and the quality of tone, especially in the wind instruments, was at times unsatisfactory. The balance of parts, too, was not always what Wagner intended; but for this the composer is himself in a great measure to blame. He has scored his work for such an enormous orchestra, prescribing sixteen first and sixteen second violins, with the other strings in proportion, that when, as at Her Majesty's Theatre, only about half that number is present, the wind instruments, of course, become unduly prominent. It is, however,

only just to add that the very difficult music was played with wonderful correctness, and that Herr Seidl, the conductor, proved himself exceptionally qualified for his arduous post.

Another point open to some criticism was the *mise en scène*. It cannot be denied that the 'Ring des Nibelungen' is a most difficult and expensive work to mount. In accordance with Wagner's art views, the stage management is of equal importance with the other factors of the drama, and any performance which in this respect falls short of the highest requirements seriously impairs the total impression. We admit that the managers probably did all that could be done on the stage of Her Majesty's Theatre, but to those who remembered the splendid scenery and the wonderful effects of light and shade at Bayreuth—such, for instance, as the sunset in the *finale* of 'Die Walküre'—the presentation of the work could not be wholly satisfactory. The fight with the dragon in 'Siegfried' was simply ludicrous, and more fitted for a Christmas pantomime than for a serious drama.

The question will naturally arise, in conclusion, What will be the effect upon English art of the production of the 'Ring' in London? There can be no doubt as to its success with those who were present; the close attention of the audience, and the applause after each act, intensifying with the progress of the work, sufficiently proved that it was enjoyed, if not fully appreciated. Yet from the point of view of the public, we are inclined, with all our admiration of it, to consider it the artistic mistake of a great genius. Occupying four entire evenings and requiring throughout the whole of that time the most unremitting attention, it is too severe a mental strain for those who look upon music merely as a relaxation. Furthermore, we think that Wagner has only partially proved the correctness of his theories. He has done great service by freeing us from the tyranny of the *prima donna*, by showing that artists should be, and can without derogation be, subservient to their art, and by giving due prominence to the dramatic fitness of the music to the situation. But he has not proved that on his system alone a music drama can be constructed; he has only convinced us that in the hands of one who is alike dramatic poet and composer an artwork can be produced which, though not greater than the masterpieces bequeathed to us by his predecessors, is great in a different way. He has convinced us that it is possible, by uniting all the arts on a common footing, to produce a whole capable of exciting the most powerful emotion and kindling the warmest admiration. But would this be possible to any one but Wagner?

Musical Gossip.

Mlle. STAHL made her *début* at the Royal Italian Opera on Thursday week. Her selection of the part of Amneris in 'Aida' enabled her to display a considerable measure of that dramatic force which is evidently her strongest qualification. While her manner was not wholly free from conventionalism, she gave the impression of genuine feeling at times, more particularly in the last act. As a vocalist Mlle. Stahl failed to charm. Her voice is powerful and not absolutely dis-

agreeable, but its quality is hard, and it would appear to have been unduly forced in the course of training. She will probably be most acceptable in parts of a declamatory nature. The general performance of Verdi's masterpiece was above the average. Madame Fursch-Madi was very pleasing as Aida, and the stage business was admirable. As the *début* of Signor Lestellier did not take place, as announced, on Monday, our opinion as to his qualifications must be deferred.

MR. GANZ considerably avoided the production of any important novelties at his second concert on Saturday last. Schubert's great Symphony in c was well played, and Herr Löwenberg gave a fine rendering of Beethoven's Pianoforte Concerto in c minor. Miss Agnes Huntingdon, a contralto vocalist, made a moderately favourable impression.

At the second pianoforte recital of Madame Sophie Menter on Friday week the most prominent items in the programme were Beethoven's 'Sonata Appassionata,' Liszt's 'Bénédiction de Dieu dans la Solitude,' and his fantasia on 'Don Juan.' Madame Menter will give another recital at St. James's Hall on June 2nd.

HERR FRANKÉ's second concert at the Marlborough Rooms on Tuesday afternoon was devoted to Schumann, including the Quartet in a minor, the Piano and Violin Sonata in a minor, the Quintet in e flat, and songs. The Russian violinist Adolph Brodsky made a strong impression by his vigorous leading of the concerted works. The vocalists were Miss Ashton and Herr Julius Franke, the latter a *débutant* with a pleasant baritone voice and a tasteful method.

MISS ELIZABETH PHILP announces her annual concert at St. James's Hall for Friday evening next. The programme will include several new songs by the concert giver.

At the first of Mr. Halle's concerts at the Grosvenor Gallery on Wednesday evening a Pianoforte Quartet in d, by Dvorák, Op. 23, was performed for the first time. The work is in three movements only, of which the second, a series of variations on a theme that might be a Bohemian Volkslied, is the most characteristic. The other movements seemed rather vague in outline on a first hearing. Mr. Halle played Brahms's two effective Rhapsodies, Op. 79, Madame Néruda gave her favourite Handel Sonata in d, and the concert concluded with Schumann's Pianoforte Quartet in e flat.

DRAMA

Dramatic Gossip.

A VERSION of M. Ohnet's novel of 'Serge Panine,' produced at the Adelphi under the foolish and insignificant title of 'Love's Anguish,' failed to hit the public taste. To avoid the risks attending an unauthorized adaptation of a drama, Mr. Oscar H. Schou claims to have extracted his play from the novel, and not from M. Ohnet's dramatic rendering of his own work, which was given in January last at the Gymnase. Neither the literary merit of 'Love's Anguish' nor the interpretation afforded it is likely to commend it for revival. Criticism upon it, accordingly, is needless. Enough of M. Ohnet's grim story is preserved to assign 'Love's Anguish' some dramatic value. Its five acts are short and crisp, and a careful supervision of the dialogue, backed up by an almost complete change of cast, might give it a chance of popularity. Mr. Leathes played Serge Panine, whose death at the hands of his mother-in-law, when he has not the courage to commit suicide, constitutes the catastrophe.

UNDER the title of 'Blindfold' a version by Mr. Robert Soutar of M. Clément Caraguel's one-act comedy 'Le Bougeoir' has been pro-

duced at the Gaiety. In the part of the heroine, created by Mlle. Sarah Félix in 1852 at the Odéon, and assigned Madame Arnould-Plessy when the play was appropriated by the Comédie Française, Miss Kate Vaughan, principally known in burlesque, showed her possession of genuine talent as a comedian. Mr. Dacre was satisfactory in a rôle in which he had M. Bressant for a predecessor; and M. Marius played the part of a young lover. The adaptation is competently executed.

MR. BYRON's burlesque on the subject of 'The Bohemian Girl' has been revived at the Gaiety. Mr. A. Williams takes the part of Arnim, resigned by Mr. Royce on account of serious illness; Mr. Terry, Miss E. Farren, and Miss Kate Vaughan resume the parts they previously played.

ACCORDING to present arrangements Madame Sarah Bernhardt will appear at the Gaiety in 'La Dame aux Camélias,' 'Le Demi-Monde,' 'Les Faux Ménages,' 'Adrienne Lecouvreur,' 'Le Sphinx,' 'Frou-frou,' 'Hernani,' and 'La Princesse Georges.' At the close of these representations artists belonging to the Comédie Française will appear in 'L'Aventurière,' 'Ruy Blas,' 'Mlle. de la Seiglière,' 'Le Mari à la Campagne,' 'Les Rantau,' 'Grégoire,' 'Les Fourberies de Scapin,' and 'Les Précieuses Ridicules.' 'Divorçons,' with Madame Céline Chaumont, and MM. Daubray, Raymond, and Calvin, will conclude the entertainments.

THE first appearances of Mr. Henry Irving as Robert Macaire and of Mr. David James as Jacques Strop will take place at the Lyceum on the occasion of a benefit to Mr. Mortimer. A two-act version of the old melo-drama will on that occasion be employed.

THE *début* of Madame Etelka Borry, from the Imperial Theatre, St. Petersburg, announced for Thursday at the Gaiety, has been postponed until next Tuesday. It will take place in an adaptation from Mosenthal, entitled 'Reparation.'

WITH a view to establishing a repertory, the Vaudeville will revive at morning performances a series of comedies such as the company at the theatre is capable of presenting. 'Money' will be the next in order. The more successful of these will probably be given in time as evening entertainments.

'OUR BOYS' has been revived at the Standard Theatre, with Mr. David James in his original character of Perkyn Middlewick.

'MADAME CAVERLET,' by M. Émile Augier, has been revived at the Gymnase. Of the cast with which this piece was played in 1876 at the Vaudeville, M. Lafontaine (Caverlet) alone reappears. The rôle created by Madame Rousseil is now assigned Madame Pasca; and the character of Bargé, first taken by M. Parade, is entrusted to M. Delannoy.

'LE DONJON DES ÉTANGS,' a five-act melo-drama by M. Ferdinand Dugué, has been revived at the Porte Saint-Martin. '115, Rue Pigalle,' a three-act vaudeville by M. Bisson, produced at the Théâtre Cluny, is a fairly brisk if not very original work of a young dramatist.

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